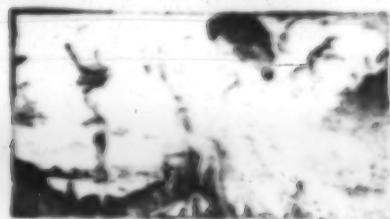


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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Photo Feinberg, N. Y.

THE KEATONS.

THE NATINEE GIRL



fourths of an actress' life are spent in travel, only incessant work and the aloneness of the worker.

Eager young persons write me asking what actor of experience might be induced to instruct them in dramatic art. I don't know who are willing to take pupils, but I would suggest that for the acquirement of the perfect stage presence the youngling would be supremely fortunate who could persuade Madame Mathilde Cottrell, who is playing the German Princess so delightfully in Her Great Match, to teach him. Madame Cottrell's many years as a prima donna have developed the grand manner & is assuredly most rare thing. If the same youngling wants to absorb poetry and true naturalism, let him beseege Beverly Slogreaves for instruction. If he is seeking a radiant cheerfulness of demeanor let him approach J. H. Bunney. And for exceeding grace he might sit in a front row at Zira and absorb a few lessons from Margaret Anglin, than whom there is no more graceful woman on the American stage. Margaret Wycherly could teach him voice development if she would, and Lulu Glaser the golden art of laughter.

Florence Smyth, the pretty young leading woman of The County Chairman company, has written a problem story entitled "The Unbalanced Scales," which has been accepted by one of the leading magazines.

Lulu Glaser's diction continues to be no better than it ought. She still says providence and independent.

AMONG the misconceptions in the lay mind as to the life of a representative player is that of his abundant leisure and ease. The dramatic artist leads a life of toil and self-abnegation. A case in point is the daily life of Mrs. Leslie Carter. She who is identified in the popular mind with Zaza, Du Barry and Andra leads essentially the life of a solitary. She rises at twelve, which is a fairly early hour considering that at which she retires. She has her coffee in bed, then her cold tub, and then comes the task of having her hair combed. It is a task indeed, for Mrs. Carter's is the only hair to which one would apply the adjective "ponderous." It requires a generous hour to separate, and brush the heavy strands and braid and dress it.

Another hour passes in the completion of her toilet, which is chiefly in those items that go to the making of an exquisite cleanliness, for Mrs. Carter's garb at home and under her cloak when driving, and even under the same enveloping cloak when she goes to the playhouse, consists of a kimono. She formed the kimono habit in the Orient, as did Holbrook Blinn and his wife, as have many intelligent visitors to our Oriental neighbors. Mrs. Carter's kimono reveals glimpses of lingerie that is a delight to the aesthetic woman, poems in ivory silk, and symphonies in lace vague and rare as moonbeams. Against this "back drop," as it were, she shows the splendid figure of the shimmering, many colored kimono of Oriental silk. I won't tell how many kimono she owns, but I might not be believed, and if I were the statistics might discourage some ambitious girl of the boards who is proud of the ownership of one. But they fill a wardrobe and several boxes, and there remain behind at her country home on Shelter Island when she goes on tour enough of them to adorn a whole nation. When a kimono is soiled Mrs. Carter never sends it to a cleaner's. Her maid puts it away somewhere, and should Mrs. Carter, when she goes the ultimate way, be surprised, as are Egyptian princesses, surrounded by the splendors of her wardrobe, future archaeologists will doubt the historians who said that the United States was once a republic. Some of the Oriental garments have a biography of their own. One, I heard the chat tonight at an informal luncheon arranged by Mrs. Carter's presence, had been worn on an occasion of state by the Dowager Empress of China, and was stolen by one of the terrible old person's maids. The maid was caught in the theft and something dreadful happened, but I don't believe that the tiny stains on the sleeve were made by the maid's blood when China's wicked old woman cut off her head, as my chum whispered to me over her cocoa cup. My chum is a nice girl in her real person, but sometimes Theodore Krumer's soul seems to enter her body and she gets d.t.'s of imagination.

After Mrs. Carter is gowned and answers or arranges for the answering of such of them as seem imperative. Then she seeks the corner of the room where the afternoon sunshine is brightest and reads a play. Sometimes she goes over her own current play to develop, if possible, new ideas of business or new shadings. Often it is one of the plays that is sent her by one of the three hundred thousand Americans who are writing dramas. Frequently it is a play of a modern or ancient master of the art. One afternoon it may be Sophocles, the next George Ade. She reads them all, and no day passes without her reading one play.

These done, it is five o'clock, her hour for dining, and what think you is the chief dish of that simple meal? Raw beef. For two reasons she chooses this seldom alluring dish. First, we have her word first hand for it—she likes the taste of raw beef. Second, she believes that it is the most strengthening food.

At a quarter past six she is at the theatre. At twelve she is at home again. She eats a light supper, usually a glass of milk and two or three biscuits. Stimulants she is said to avoid.

"I am too nervous to sleep when I get home," she says, "and I walk about in my rooms for a time until my nerves are quieted, or rest in the largest chair I have, or read anything that happens to be about, until two or half past."

The next day is exactly like its predecessor. "I do not know how anyone can live differently and do her work well," said Mrs. Carter in the tone of one who would like to know more about the subject.

Edwin Booth, in his latest years, showed an increasing diffidence, growing out of the solitude of his life. The isolation that attends upon the life of a serious player who loves and studies his art is among those who understand its condition a proverb. Ada Rehan was a noted recluse. And I have heard Virginia Harned tell the story of how her sister, a domestic woman, who lives in a small town in the South, complained of the monotony of her life, and Miss Harned convinced her by an actual comparison of days and hours and events that hers was the more monotonous life of the two.

During her stay in New York Mrs. Carter is for the first time varying this hermetic life. Formerly she never went out except to the theatre. Now she may be occasionally seen in these golden autumn afternoons in a French automobile that looks like the old fashioned basket phaeton of our grandmothers' days, reared and smartened by a Parisian touch or two. With the phaeton car goes a little footman who looks like an humble bee in his livery of black and yellow. In this car Mrs. Carter has for her companions those whom she calls "her babies," her big, handsome son, Dudley, who goes back to Harvard next week for his last year and is going to be an electrical engineer, and his cousin, that original young heiress, Norma Munro.

With this life she is superlatively content. But are you sure you would be, little girl who wants to go on the stage? No callers, no teas of any color, no after theatre suppers in an area of bright lights and brilliant gowns, no new acquaintances, few friends, because the exigencies of the career life do not permit their making, no permanent home, because three-

Vivian Holt, who played the Swedish janitress so well in Mary va John, is an eighteen year old girl of brief stage experience but of inherent cleverness. She is the daughter of Edwin Holt, the rich and irascible father of The College Widow, and Adele Holt, who makes her friends of the profession homesy and comfy at Elmhurst, L. I.

Vivian is frankly built on ample lines, which her athletic habits have not decreased. It was Will Ellsler who made her generous proportions the subject of a warning at a house warming at Elmhurst.

"Do stop growing," he said. "If you don't, all the exercise your husband will need will be to take a walk around his wife every day."

THE NATINEE GIRL.

THE NEW MONTAUK THEATRE.

Some years ago Senator William H. Reynolds promised that he would build a theatre in Brooklyn and that it would be the finest in the land. On the night of Sept. 25 the doors of the New Montauk swung open and admitted an eager audience of the most representative people of the city to see how well he had fulfilled his promise. They were enthusiastic in their approval of his beauties, and every one rose in dedicatory spirit when the orchestra struck up "The Star Spangled Banner." They made up the Senator appear and speak before the close of The Duchess of Dantisc that was given, with Elvie Greene and the original company.

In the building of the New Montauk the architects had the comfort of the theatre's patrons well in mind. The floors are so sloped that a good view of the stage is assured from every seat in the building, and there are so many exits—five on each floor—that danger from a crush is reduced to a minimum. The interior decorations are of rich red and gold and the drop curtain, of gold bullion and cloth of gold, is as beautiful as it is unusual, weighs 4,000 pounds, and in its centre is a large framed medallion in which is a vignette portrait in oil of Senator Reynolds' wife.

The stage is 45 feet in depth and 90 feet wide, the proscenium arch being 39 feet high and 58 feet in width. Its size is such that the largest productions can be given. The stage itself is conceived along the most modern lines and filled with every appliance known to stagecraft. The dressing rooms are revelations in every way, and sufficiently numerous to accommodate the largest musical or dramatic organizations traveling. They number twenty in all, arranged in tiers on the Livingston Street side of the stage. All are fireproof, handsomely furnished with dressing tables, metal hangers, shelves and lavatory accommodations and lighted by an improved electric system.

THE KEATONS.

The first page of THE MIRROR shows pictures of the entire family of Keaton, Joe, Myra, "Buster" and "Jingles," whose proper cognomen is Harry Stanley Keaton. The last named is the baby, and made his debut on earth at the Ehrlich House, New York city, Aug. 25, 1904. Before he was six months old he manifested a desire to join his father's company, so his brother "Buster" undertook the management of the young aspirant for footlight fame. As he did not appear at every performance, "Buster" decided that the baby's salary should be in proportion to his value as an attraction, and credited him with ten cents a week as a starter. Since his debut, however, "Jingles" has improved so much that his astute manager, in order to encourage him, has gradually increased his pay until he is now receiving \$1.25 per week. Even with this encouragement "Jingles" has the airs of a prima donna, and at times requests absolutely to go on. He is not a regular feature of the Keatons' act, but is occasionally wheeled on in his little go-cart to lend a little variety to the proceedings. "Buster" is still the big feature of the turn, and although his father tries his best he cannot win back the laurels that were wrested from him when he added "Buster" to the act about four and a half years ago. His odd appearance, quaint mannerisms and great fund of humor have made him a prime favorite, and his popularity increases with every return date. He is especially a pet of the children, and in many of the Keith houses the management makes it a point to invite the children to come and see him perform. The vaudeville players make a pet of him and never tire of giving him points on how to improve his work. He has reciprocated by studying the specialties of some of the best-known vaudeville comedians, and gives imitations of them that are remarkably accurate. Joe and Myra Keaton go along the even tenor of their way, proud of their two youngsters, and in spite of the discomforts of travel manage to lead a very happy existence. They are booked well into the Spring in the very best houses, and are always sure of the welcome that is only given to established favorites.

BUILDER BIMBERG DENIES TROUBLE.

A report that work had been stopped on the new Astor Theatre, at Broadway and Forty-fifth Street, by order of the Building Department, is denied by M. R. Bimberg, one of the members of the Longacre Theatre Company, which has started to finish the playhouse that has been leased to Wegmann and Kemper. Mr. Bimberg said the only reason that the work had been retarded was the failure of the ironwork to arrive.

BOY ACTOR KILLED.

As a result of the production of the weird melodrama Tracy, the Outlaw, by a number of boys, one of the leading citizens of Monessen, Pa., in a test, Sept. 28, Duncan Johnston, aged one of the amateurs, is dying from a bullet wound inflicted by another of the boys. At an exciting climax where the Sheriff and his posse cornered Tracy, Albert Hecht, playing Tracy, fired at young Johnston, who was personating the Sheriff. The ball punctured the left lung and lodged in the back.

THE DRAMA IN MEXICO.

A Prominent Poet—A German Company—New York Successes.

(Special Correspondence of The Mirror.)

Mexico, Sept. 25. Juan de Dios Pesa is another example of a noted Mexican literary man who is also a politician; but in this case he has inherited his political tendencies, for his father was one of the famous statesmen of the conservative party. Pesa was born in 1852. He is, therefore, a comparatively young man, and has, in all probability, a good many years before him in which to strengthen his already secured position among the foremost literary men that Mexico has produced.

Pesa was ever a man of independent mind, and he early showed this by setting himself in opposition to the political opinions which his father held with such determination and vehemence.

The young poet, after graduating from the highest educational institution in the City of Mexico (the National Preparatory School), entered the medical college; but his father about this time lost his fortune, and young Pesa left college and turned to journalism for a living. From this time on his literary activity never slackened. He wrote prose, poetry and drama; and so meritorious was his work he sprang into almost instant fame.

In 1878 Pesa went to Spain as secretary of the Mexican legation. There he made friends of the foremost Spanish literary men. The Spanish critics recognized the young Mexican poet and dramatist as one of the coming literary lights in Spanish literature, and soon his early poems were being read in all Spanish-speaking countries, and many of them were being translated into foreign languages.

In his younger days Pesa was inclined to be extravagant in his diction, but it was an extravagance which appealed to his audiences and should not be judged from an Anglo-Saxon standpoint. However, later on a great deal of this extravagance was toned down, with decided advantage to the author's work. No both a literary and artistic point of view. No small part of this improvement was due to the influence of the Spanish poets with whom Pesa was thrown in contact during his residence in Spain.

Pesa has been called the Longfellow of Mexico; but it is hard to see with what reason, for his methods of work are quite different. It is true he has a tenderness which reminds us of Longfellow. Many consider his inspiration greater than that of the American poet, but his felicity of expression is not so noted; that is, it does not so compel one's attention.

One of the strong traits in the character of Pesa is his loyalty to his friends; another is his love for his father. One of the noblest poems in the Spanish language is the verses addressed by Pesa to his father. After reading one has learned to love the old man almost as well as the son. This poem does as much honor to the worth of the son as to the nobility of the father. Pesa says of his father: "No gathers up all the thorns in the way of his sons and in their places strews flowers."

Pesa is very patriotic. In two lines he has expressed his deep feeling: "The name of one's country in a foreign land is a hymn, a poem, an emotion."

While in Spain he thus remembered Mexico: "Oh, garden of my dreams, thou land of beauty! Dear home of memories sweet, of household god! Kind Heaven guard thee there beyond the seas While far from thee I sigh for thy dear sod."

It is perhaps, after all, for the patriotic ring of his verses, and his force and strong conviction that Pesa is loved in Mexico above all other living poets. His stirring lines on the taking of Puebla have made many a heart beat with martial ambition. One of the soberest and most cynical of Mexican critics has called it "magnificent."

I have placed Pesa among the dramatists, although he is, perhaps, a greater lyrical poet than dramatist. At any rate, he is more popular as poet than as dramatist. But this is due to the same reasons that have mitigated against the fame of even greater Mexican dramatists than Pesa. These reasons have already been given fully.

Pesa has written three well-known dramas that have been more than kindly received, not only in Mexico, but in Spain. The best of these three is "La Cienega del Hagar." This comedy is quite natural and quickly, and the moves along smoothly and humanly. It is a criticism of certain vices which are to be met with in society, especially in Mexican society. The versification is excellent and has, in many places, a lyrical swing that reminds one of the writer's simpler poems.

There has happened to Pesa what has happened to many Mexican writers. Since he has returned to Mexico and has gone into politics he has not written so much, or with so great inspiration, as when he was a struggling journalist and had to make his daily bread with his pen. This is a great pity, for there is no man in Mexico to-day with so great promise as Pesa. But there is little inspiration in the routine work of a Government office. Hawthorne found this out, and Pesa, in many respects, reminds one of the Salem novelist.

The Government of Mexico would be placing posterity under a debt to itself by relieving Juan de Dios Pesa of his present duties and giving him a pension sufficient to live on in comfort, so that he might dedicate all his energy to literary work.

After acknowledging my indebtedness to John Hubert Cornyn (an American of letters here) for the above information concerning one of our poets I shall now give you the recent theatrical news.

The greatest innovation that we have recently had in theatricals is due to H. M. Campbell, who brought down, for a season of two weeks at the Hidalgo, the German theatrical company of Heinemann and Weil, of St. Louis, Mo. It was a distinct success, the German colony patronizing the event liberally, \$7,000 in subscriptions was raised. On the opening night the Baroness von Wangenheim, with German Minister, Baron von Wangenheim, Baroness von Wangenheim, attended. Among the plays which were produced were Die Beliden Reichsmueller, Alt Heidelberg, The Golden Era, Mein Leopold, and Hans Hucklebein. Fri. Vilma von Hohenhausen was the leading lady. The entire company created a splendid impression.

Luigi Carlini, the leading actor of the Virginia Reiter company, made a deep impression here during this star's recent visit to us. Many claim that no finer actor has ever visited Mexico. He was given a benefit which President and Madame Arana graced with their presence. The play was Graciosa's Reata Disciplina. This is the plot:

In the elegant salon of the Marchesa di Rovaglia, in Rome, there is constant talk of one Dr. Sarni, whose travels, devotion to science and wonderful discoveries are on every lip. The beautiful and rather frivolous marchioness finds her curiosity aroused.

There is a persistent rumor to the effect that the doctor is planning a trip to the North Pole, and he is an excellent subject for such a voyage, as he is courageous, reckless of life, and has no intimate ties to bind him, being something of a woman hater. This last fact plagues the vanity of the marchioness. She resolves to triumph over the coldness of the scientific doctor, and she promises that the abandonment of the Arctic expedition will be a proof of her victory in making him succumb to her attractions.

In a delightful scene between Virginia Reiter (the marchioness) and Luigi Carlini (the doctor) the latter, after starting with a brave show of disdain and presenting the best form of resistance he understood, finally was vanquished and routed, horse, foot, and artillery.

But now a complication ensues, for the grand name who has gone out for the conquest of Sarni's heart merely to prove the potency of

her own charms, begins to become entangled in the meshes of love. Her many admirers, noting this, start a campaign of calumny against Sarni.

They tell her that the doctor in the case is but a common quack, with a great deal of pretensions and with a desire to acquire a position in society and to win the marchioness' large fortune. The lady swallows the bait and becomes furious. She violently berates Sarni, denounces him for his evil purpose, and declares that all is off.

It is now Sarni's turn for indignation, and he upbraids his beloved one for her inexplicable change of heart. However, truth wins out in the end. The lovers learn of the deception that has been practiced on them, and they resolve to unite their destinies in the bonds of happy wedlock.

Superb acting was done by Reiter and Carlini. We have recently had a fine ballet at the Arben, Die Puppenfee.

Miss Hope and Mr. Waldron have produced Belasco's The Charity Ball with success. It was given for a charity.

It is said efforts are being made to have Caruso appear here; ditto Bernhardt (her son in 1898 at the old National was a complete failure); also ditto Tina di Lorenzo, of Italy. The Secret of Polichinello was recently given at the Arben.

Mrs. Rosa Arriaga de Jenkins is now the leading lady at the Hidalgo.

A benefit performance for the flood victims of Guanajuato was recently given at the Arben. President and Mrs. Diaz attended.

The Ingersoll-Greer company have secured a concession for an Amusement Park. The B. C. Whitely Opera Company is advertised for January 1, 1906.

GUIDO MARRUCCI.

AMATEUR AS YOU LIKE IT.

An all girl company of amateur players, under the direction of Charles J. Fyfe, of the Edwin Forrest Home, gave an open air performance of As You Like It on the grounds of the Bryn Mawr hotel, near Philadelphia, on Sept. 26. The Philadelphia Pastured Milk Society received the proceeds of the entertainment.

Mr. Fyfe's company gave several performances of the comedy last Spring and received much praise. This Fall the play will probably be repeated several times, so popular has the company become.

Among those in the cast were Flo Ringrose, Mai Lee Emlen, Grace Kathryn Guernsey, Mrs. Anna Ware Barnes, Katharine Petty, Joe Rowland, Ida Wolfe, Helen R. Guernsey, Elisabeth Miles, Mary J. Lovelace, Camille Furset, Emma Laus and Miss Smith. Mr. Fyfe played the part of the old servant, Adam.

A NEW MELODRAMA.

A Modern Judas, a melodrama in four acts by Lincoln J. Kibbey, was presented for the first time on any stage at Grand Lodge, Mich., Sept. 16, under the personal direction of the author. The cast was as follows: Mary Desmond, Kate Fitzgibbon; Signora Torrnan, Ida Wolfe; Bessie Mack, Gertrude Palmer; Tom Denton, Rex Leary; Kingston, Mark Denton; Percival Quin; Clarence Aubrey, M. A. Hunt; Uncle Jack, Larry Haggarty; Carroll Denton, Lincoln J. Kibbey; Eben Blake, Cash Knight.

CUBS.

William G. Stewart has been rehearsing The Genius and the Model in a pleasant grove at Fort Washington Park. The play opens at Rochester Oct. 12. In the company are several familiar players, including Edna Goodrich, Peter Lang, Monroe Salisbury, Sally McNeil, Gordon Johnston, and Frances Freeman. The play is to be produced under Mr. Stewart's management.

George D. Samuels has organized a stock company to play two nights every six weeks in each town on its circuit through the West. The first appearance will be in Phoenix, Ariz., in November, at Dorris Theatre. The headquarters of the company is in Las Vegas, N. M.

Florence Gerald has been transferred from the Auditorium Stock Kansas City, to the stock company at the new Burrard Theatre, Omaha.

George Mantell, special agent with the Har-

greaves big shows, has closed his fourth season with that company and has opened his Winter season with the Vernon Stock company.

Leibler and Company have decided to make

the production of Channing Pollock's dramatization of In the Bishop's Carriage on Oct. 12. The precise place for the opening performance has not yet been definitely decided, but it will not be New York city. In the cast will be Arthur Byron, George Gaston, Grant Stewart, Laurence Edinger, E. J. Ratcliffe, Mrs. G. W. Barnum, Katharine Key, Kate Denin Wilson, Jeannette Northern, Mary Hampton, and Mabel Tallaferr.

Vincent E. Lambert has taken the manage-

ment of Fred Raymond's Old Arkansas. He has provided an entire new set of scenery for the production, which opened at De Kalb, Ill., on Sept. 19.

Edward Owings Towne's Other People's Money has been rewritten and set to music by the author and will shortly be produced under the management of James H. Ailliger.

A programme received from Crawfordsville,

Ind., shows that the Howard-Dorset company is presenting Charley's Aunt under the title of Luncheon for Six. Some slight attempt has been made to disguise the names of a few of the characters, but they differ but little from the originals.

Reports from the West tell of the success of

Comedian Al. H. Wilson in The German Gypsy, which was written specially for him by his manager, Sidney R. Ellis. A contract has been signed by which Mr. Wilson in his new play will be seen at the Fourteenth Street Theatre this Winter.

All the lower floor, balcony and box seats at

the Criterion Theatre have been engaged by the Wholesale Druggists' Association for Oct. 5. This will be one of the largest single theatre parties ever given in New York.

Nobody's Darling, by Hal Reid, will again be

put out by Sullivan, Harris and Woods in the principal combination houses of the East and West, beginning in November.

The P. H. Sullivan Musical company will put

out, late in November, a new musical comedy, as yet unnamed.

Charles F. Wiegand left New York for San

Francisco on Oct. 1 to join, as manager, the Andrew Mack company on their arrival from Australia.

The first dress rehearsal of 2-0-0-3, the new

operetta by John Kendrick Bangs and Manuel Klein, was held last Wednesday at the Garden Theatre. The season will begin in Baltimore on Oct. 9, and after a week's run in that city will come to the Garden Theatre on Oct. 16 for an indefinite engagement.

Madame Bertha Kalich and her company un-

der the management of Harrison Grey Fluke began rehearsals of Monna Vanna at the Manhattan Theatre last Thursday.

Francis Green, who has been business-manager

of numerous attractions, is in Stratford, Can., organizing his own company for a tour of the provinces.

Postcards of scenes of the play are now being

distributed at each performance of The Prince Chap.

The Duke of Duluth, greatly altered as to the

book and slightly altered as to the title, took to the road at the end of last week. It is now called Mr. Duke of Duluth, and will be played in the popular price theatres.

Charlotte Walker has resigned the role of

Thora, in The Prodigal Son, and will have a part in the support of Laurence D'Orsay in The Em-bassy Ball.

AT THE THEATRES

To be reviewed next week:

HAPPILAND Lyric.
THE MAN OF THE BOX Madison Square.
HOMER BUNKER West End.
BREAKING INTO SOCIETY West End.
SHE DARED DO RIGHT American.

Savoy—The Walls of Jericho.

Comedy drama in four acts by Alfred Sutor.
Produced Sept. 25.

Jack Frohisher James K. Hackett
Hankley Bannister David Gladford
The Marquis of Stevenson W. J. Ferguson
Lord Drayton Sydney Blaw
Harry Dallas William K. Hackett
Bertram Haskins E. Owen Baxter
The Honorable Wilfred Keaton Frank Patton
Lord Marchmont Rex McDonald
The Honorable Jasper Twelvethree Rex McDonald

Peter F. Jefferson Bellow
Shannon F. B. Allen
James Mr. Sullivan
William Mr. Fredericks
Lady Westbury Mrs. Harriet Otis DeLennan
Miss Morandine Sylvia Lyndon
The Duchess of Wye Blanche Ellice
Lady Panchester Ruth Chester
Miss Wyatt Mary E. Forbes
Mary Mary Moran
Lady Lucy Derham Mary Blayney
Miss Alethea Frohisher Mary Manning

A special interest centered in the production of *The Walls of Jericho* at the Savoy Theatre last week. Many were desirous to witness the play that has been running in London since last October, but more wanted the pleasure of seeing Mary Manning and James K. Hackett playing in the same production. All were rewarded by an evening that was well worth while.

Even before the days of *The Iron Master* and *Still Waters Run Deep* the introduction of a sterling silver character among the plated ware of society for the sake of contrast had been a successful trick of the playwright of popular appeal. This device has never failed to please. In this piece it is aided by a substantial title. Society is supposed to be the modern Jericho and Jack Frohisher, from Australia, the up-to-date Joshua. Those who remember their Sunday school days will recall how Joshua performed with the sun and blazed the walls of Jericho with the force of his trumpet. Even in his audacity, Shaw has hesitated at proclaiming himself a modern Joshua, and nothing has been heard to drop in England or America, to prove that Sutor's assumption is justified by results. The society depicted in this play is so vivid and so humanly realistic it could not fail to lower depths of stupidity.

Jack came to London, after making millions in sheep. He loved and married Lady Alethea, who derives her position and morals from a senile and degenerate marquis of a father. Jack becomes an "easy thing" for the whole family. He suddenly wakes up when he returns home at the end of the second act and feels, rather than sees, that the flirtation between his wife and Harry Dallas has gone to the point that demands decisive action in order to save her from going over the brink. He determines to rescue her by a flight to the sheepfolds of Queensland, forgetting that one can never run away from one's self. She refuses to accompany him, even after his vociferous tirade against her and her friends at the end of the third act. But her womanly nature and wisely love triumph and she goes to his arms and Queensland with a rush, at the end of the fourth act.

Mr. Hackett was woefully hampered by the family cast degree of tameness his author forced him into in the first two acts. But the theme was so human and fundamentally strong that interest gradually accumulated and intensity developed. He was comradely sympathetic with the friend who comes to town from the wilds, as he himself did five years before, to be made a prey for the money hunters. He was manly and strong when assisting the marriage of his wife's younger brother to a lady's companion whom the young man loved. His first powerful scene came when he compelled Harry Dallas to open and read a letter he had written to Frohisher's wife. The steel of determination was finely indicated in the episode. The outbreak against the smart set and the commanding of his wife to give up her degrading associates and return to the pure air and the true things of life and Queensland was strongly done and not overplayed by Mr. Hackett. This triumph delighted his many admirers.

Miss Manning was strong, as always, in the womanly and wisely qualified and played with unusual charm and finesse, earning full share with her husband of the evening's honors. David Gladford indicated well the force of the triumphant pioneer who is not yet free from the effects of the big spaces where man expands. W. J. Ferguson had the part of the rosy, an old marquis, and made every point count with that finished art that has made his name so well known. Sydney Blaw made the most of a bit. William K. Hackett was the lover and woman killer, seeming almost too fine and sincere for his sinister reputation. F. Owen Baxter was pleasing as a butterfly of fashion. Frank Patton did so well with a few words that he was remembered with sympathy as the lover Lady Alethea's sister discards for millions. Mrs. Harriet Otis DeLennan played the womanly friend of the family with full blown womanly charm and high bred grace. Sylvia Lyndon, Ruth Chester and Mary E. Forbes made their parts stand out clearly as individual and artistic interpretations. Mary Blayney made one of the strong hits of the piece with an up-to-date daughter who has her eyes open and pinned back, though not yet out of her teens. This modern type was unknown when the story first saw the stage, generations ago, but is common now. It has had no better interpreter than this breezy and thoroughly delightful young woman. She showed the thoroughly worldly and initiated mind that is set in the pure body, and read with such lively variety and charm that the audiences could not get enough of her. The management did not seem confident enough of the piece to give it the staging to which Broadway has been accustomed. Two more flimsy sets than those of the first two acts could hardly be imagined for a play that is supposed to represent the solid walls of any society, ancient or modern.

Lyceum—Just Out of College.

Farce in three acts, by George Ade. Produced Sept. 27.

Edward Worthington Swinger Joseph Wheelock, Jr.
Septimus Pickering Eugene Jepson
"Silvers" Mason Charles Jackson
Prof. H. Dalrymple George H. Trader
Ernest Bradford George Irving
Rufus Harry Fress
A Collector of Souvenirs Louis Egan
A Solicitor of Insurance George Alry
A Subscription Book Agent Howard Hull
A Delegate from the Union M. E. Pollock
A Train Caller Tully Marshall
A Ticket Seller Albert W. Meyer
Jack Lindy Jack Devereau
Harvey Hughes Paul Humphrey
Tom Catlin Katharine Gilman
Caroline Pickering Mabel Amber
W. J. Jones Louise Sydney
Genevieve Chalmers Blanche Stoddard
Lillian Jenkins Mrs. E. A. Eberle
Bernice McCormick Blanche Stoddard
Aunt Julia Swinger Mrs. E. A. Eberle
A News-stand Girl Elene Foster
A Lovers' Lady Traveler Maud Sinclair
Miss Ladykum Louise McNamara
Miss Ryd Myrtle Tannhill
Miss Rhye Myrtle Tannhill

Swamped in a sea of complications, George Ade's latest play barely succeeded in keeping alive through the second and third acts and in getting its head above water at the finish. As being as the entertainment consisted of character studies and contests of wit there was no fault to be found; but just as soon as a plot

began to develop beyond the simple point of caricature there was a painful drop from originality into a mass of commonplaces from which no better rescue could be found than tricks long ago worn threadbare. It is fortunate that there are enough laughs in the first act and sufficient characters in the third that have nothing to do with the story to put the audience in a good humor at the beginning and arouse something of the same state of mind near the end. Otherwise, *Just Out of College* might go the way of *The Bad Samaritan*. It is impossible to hope that it will approach the records of *The County Chairman* or *The College Widow*.

The story is about a young man, just out of college, who aspires to the hand of the only daughter of a wealthy pickle manufacturer. He borrows money from his prospective father-in-law, finances a rival pickle concern and compels the old gentleman to buy him out. The first act shows the office of Pickering's pickle factory, and Mr. Pickering in an irritated state of mind. He builds here the new business, a formidable rival to the pickle trust and Pickering negotiates for its purchase. Swinger has told Miss Jones that the money he furnished was a legacy from his Aunt Julia, of Duluth. As might be expected, Caroline becomes jealous of Miss Jones, and Aunt Julia arrives at an inopportune moment, putting Mr. Swinger in a rather bad mess.

Swinger, in act three, is hanging around a railway station to intercept Caroline and try to square himself. Here a news-stand girl, a fresh ticket seller, a collector of souvenirs and several travellers afford considerably more amusement than the sufferings of Mr. Swinger. At the end matters are readily explained by Mr. Pickering. Miss Jones discovers that the husband who deserted her years before, and who is no other than the apostle of repose, has secured a divorce, and the "Bliss Fickle Company" passes out of existence, absorbed by the trust.

Excessive nervousness marred the effectiveness of young Joseph Wheelock's first appearance as a star. The part of Edward Worthington Swinger does not offer him very much opportunity to display his ability, but he seems capable of getting out of it all there is to be had. It was hard to understand whether Swinger's lamb-like innocence of business affairs was intended as part of a bluff or was supposed to be real. With less self-consciousness and more confidence he will probably prove worthy of his elevation. As the play is written, however, the part of Mr. Pickering, played by Eugene Jepson, is the star role. And Mr. Jepson played it admirably, with the seriousness that makes true comedy. Charles Jackson as "Silvers" Mason, a bibulous college youth, shared with Mr. Jepson many of the laughs in the first act, and helped brighten the complicated second and third. Katharine Gilman, as Caroline Pickering, failed to display much color and made one feel Swinger's love for her to be a peculiar infatuation. George Mendum was vivacious and convincing as Genevieve Chalmers, and Mabel Amber played the part of N. W. Jones, a "female business man," with a full appreciation of the character and without a touch of burlesque. Louise Sydney was good as Mrs. Pickering, president of the Co-ordinated Culture Clubs, and Mrs. E. A. Eberle appreciated the comedy in the role of Aunt Julia Swinger, of Duluth. Elene Foster as a news-stand girl in the last act presented one of the best character parts of the piece. Blanche Stoddard, as Bernice McCormick, the statuesque stenographer, was altogether satisfactory. George H. Trader put considerable into the role of Prof. H. Dalrymple, and played a part hardly up to the standard of the other characters. George Irving adequately filled the role of Ernest Bradford, the bookkeeper, and Harry Fress was a natural office boy. Tully Marshall, as a ticket seller, made good use of the clever lines given him in the last act. The other members of the cast, Louis Egan, George Alry, Howard Hull, M. E. Pollock, Albert W. Meyer, Jack Devereau, Paul Humphrey, Frances Comstock, Maud Sinclair, Lillian Seville, Louise McNamara, and Myrtle Tannhill were all as satisfactory in small roles as the more prominent members of the company in the important ones. The well drawn and well played characters and the many clever lines may make *Just Out of College* a success. The plot will not assist.

American—Tom, Dick and Harry.

Musical extravaganza in two scenes. Book and lyrics by Harry Williams and Aaron Hoffman, with music by Egbert Van Alstyne. Produced Sept. 25.

Tom George L. Bickel
Dick Harry Williams
Harry Harry Williams
Colonel Bluff Harry Bond
Lieutenant Mauley Frank Thornbury
Don Garcia Robert Athon
Galle Roy O'Brien
Secove Clay Price
Malto John Henry
Congo Frank Stapleton
Carson, a waiter James Lichter
The Great Mogul Frank McCue
I'm a Trailer Jeanette La Beau
Lillian Bluff Bessie Clifford
Mrs. Ella Noyes Dorothy La Mar

As no form could better suit this popular trio than that in which they achieved success last season, Tom, Dick and Harry runs in the same well-oiled grooves, much to the delight of a house that filled the standing room of the American on the opening night.

There was a thin rivulet of plot running through the broad acres of laughable specialties. Bickel, Watson and Wrothe have made their own particular field, but no one noticed it much. In fact, it was a relief when it was bridged and out of sight for it had no source in the bright springs of real humor. Traced with a highly magnifying glass, it seems that a general at West Point had invented a flying machine that was so desired by the President of a mythical country that he sent a band of spies under Senerico Ricardo's leadership to steal it. Of course the three stranded musicians get the keys among other things coming their way furiously, and sail away in it with a relief from a solo and a frisky chorus. All the rest of the cast come along to make trouble and earn their salaries with more songs and dances. The trio have a chance for their best specialties and funniest "stunts." One of them occupies the throne for a troublous busy hour, and the curtain falls—just in time to keep the waiting chauffeurs from catching cold because of too long exposure in the night air necessitated by repeated encores. The make-up of this three-of-a-kind were just as crude and distressingly reminiscent of a soapless existence as ever, and were welcomed by a well-trained laughing clique that was so vociferous at times that it attracted more attention than the stage occupants. The Bum had the unconsciousness and personality of the real artist at times, and the Dutchman's leading of the band as was finished a bit of burlesque as ever. They were bombarded with many huge structures of floral plots. Harry Bond was an excellent Rhyme trio. Frank Thornbury made a dashing picture of the matinee girl's dream of a lieutenant. Robert Athon did some clever work as the President who had his troubles, and Frank Stapleton

won many laughs by his comedy readings. Jeanette La Beau was the leader of the spies and a pleasing personality that she used to excellent advantage in her songs and Spanish work. Dorothy La Mar was the widow, charming enough to win any battle-scarred veteran's heart. Bessie Clifford danced and sang her whirlwind way straight into the hearts of the thousands present. She well deserves her enthusiastic plaudits, for while of pretty and piquantly petite personality she has a largeness and breadth in her work that shows her made of artistic star stuff. Money was not wasted on hiring an artist to paint the first set or choose the costumes or chorus, but the color schemes of some of the last act dances were almost up to New York taste. There were many prominent theatrical people present.

Fourteenth Street—The Beauty Doctor.

Musical comedy in two acts. Book by Howard M. Shelby, lyrics by Thomas W. Prior, music by Fred Hylands and C. H. Kerr. Produced Sept. 25.

Julia De La Creme Claire Grenville
Geraldine Bohemia Lottie Uart
Flora Marie Hylands
Valeria Veronica Susie Winner
Washington Gayboy Dan Moyle
Ketchum Quick Earl Redding
Solomon Cohen James R. Waters
Jack Lester H. D. Johns
Expressman A. O. Chidlow
Walter J. O. Chidlow
Pansy Jessie Cardowale

After a long career in the West *The Beauty Doctor* was shown for the first time here last week, under the direction of Fred E. Wright. It is a merry, entertaining, brisk and full of action, and makes a strong appeal to those who are fond of frothy amusement. Laughter was almost incessant on the opening night, and *The Beauty Doctor* hit the taste of the patrons of the old Fourteenth Street Theatre. The action revolves around a young woman who makes a business of beautifying people. The first act takes place at a summer hotel, and later the scene shifts to the Broadway office of the doctor. There is no plot whatever, and consequently there is more room than usual for the introduction of songs, dances, and specialties.

Claire Grenville in the title-role made a splendid appearance and wore some of the most startling gowns ever shown here. She read her lines well and made an excellent impression. The comedy honors were carried off by James R. Waters as an old maid, and the scene nearly all the time, and everything he did, said or sang went with a burrah. Will Philbrick was also much in evidence and did some good rough comedy work. Jessie Cardowale deserves praise for some very fine dancing. Marie Hylands in the subterfuge role was gingery and made several hits during the performance. Earl Redding as a Dutch detective, Dan Moyle as a gay old boy, and Susie Winner as an old maid, made hits. The funniest thing in the piece is the choking scene from one of the old Weber and Fields burlesques. It was lifted bodily without apology or excuse. The catchiest song is called "Hiram Brown, Farewell," which is almost identical with "Hiram Green, Good-bye," sung by Blanche Ring at Lew Fields. "My Scarecrow Coo," "The Pretty Little Maid of Zansibar," are also pretty numbers. The production was excellent, bright costumes, clever stage management and appropriate scenery helping to make the entertainment pleasing. This week's attraction is *The Ninety and Nine*.

Murray Hill—The Way of the Transgressor.

Comedy melodrama in four acts by Charles H. Fleming. Produced Sept. 25.

Romp Henderson Victoria Wallers
Bob Adams William F. Carroll
Lieutenant Ralph Omer Arthur Ellery
John Harris George A. Holt
Zeke Underdoo Billy Williams
Tom Morley James S. Kitts
Yankee Ellison George W. Park
Ben Grantly W. F. George
Inspector of Police Hal S. Twing
Jerry John E. Starling
Tobe Scroggins C. Wayne
Silas Wheatley Albin H. Woodson
John Chase Henry Riddell
Haines Fred D. Gibbs
Purcell John A. Brady
Stella Kate Duryea
Becky Kate Duryea
Lisa Ann Edith Tanner

The Way of the Transgressor drew crowded houses at the Murray Hill last week, a troupe of trained dogs being used in the production and proving an attractive novelty. These four-footed actors and some human accomplices united their efforts to set forth a story of the usual conventional type.

A plausible villain, one John Harris, gains the confidence of Judge Ellison by pretending to be a relative, makes love to Stella, the judge's daughter, and only he, with unpleasant vehemence, and being rebuffed, waylays the judge, kills him, and contrives to cast suspicion on Ralph Omer, the daughter's sweetheart. The latter is arrested, but, escaping from prison, becomes a wanderer, with the officers on his trail. Incidentally he rescues his sweetheart from drowning and again comes to her aid when the villain, after tying her to a railroad track, has left her to be crushed by the oncoming train. In these episodes the dog plays a prominent part. "Leo," "Zip," and "Charlie," arousing great enthusiasm by the timely sagacity with which they disconcert the villain's manoeuvres. The scheming Harris enjoys a brief hour of triumph, nevertheless, for he obtains control of the judge's money and succeeds in abducting Stella, whom he brings to his palatial home, intending to force a pretended marriage on her. But following hard on his track are the avengers. Bob Adams, a Scottish Yard detective with many disguises, has crossed his path, and recognizing him as a much wanted criminal starts to run him down. With the assistance of Romp Henderson, Stella's cousin, and Ralph Omer, Adams locates his quarry, and in the very hour of his apparent victory the plotter is snared and handed over to justice, while the lovers are happily united. Some of the scenes are quite elaborate. The first act shows Judge Ellison's mansion on the Hudson. Introducing Romp and her dogs, "Patricia" and "Bonaparte," Act II discloses the water front on the Hudson River. In Act III Twin Tunnel Station is seen, and Act IV presents the residence of Harris, terminating with a tableau of the canine professionals.

Victoria Walters as Romp Henderson was vivacious and amusing, and William F. Carroll as Bob Adams was interesting in his several impersonations, his sketch of the Irish ballad seller being extremely good. The Magnus Ellison of George W. Park was well drawn and very effective. The Lieutenant Ralph Omer of Arthur Ellery was satisfactory, and George A. Holt as the knavish John Harris earned all the hisses he received. The inevitable "darker" role was cleverly handled by Billy Williams, who got all the laughs that the part could yield. James S. Kitts as Tom Morley impersonated a cockney trap with seal if not with discretion, while Marie Rainford's role as Stella gave her an opportunity for some good work. Other parts were taken by W. F. George, Hal S. Twing, John E. Starling, C. V. Wayne, Al. H. Woodson, Henry Riddell, Fred D. Gibbs, John A. Brady, Kate Duryea, and Edith Tanner.

Some specialties offered in Act II met with much applause. They comprised songs by Victoria Walters and W. F. Carroll, songs and dances by Billy Williams, and eccentric juggling by "the Great Lyons," the latter making a great hit.

This week West and Vokes in a new edition of *A Pair of Pinks*.

Garrick—You Never Can Tell.

Arnold Daly's seemingly everlasting garden of Shaw products is still blooming hardly at the Garrick Theatre, where *You Never Can Tell* flourishes once more. The gardener has grafted new characters onto the old parts, but the play thrives with all and more than its original vigor. In Valentine, the comparatively unimportant

role which Mr. Daly's artistic instincts led him to take and make prominent, he is again seen to advantage. His work has gained in the finer shades of interpretation. George Barron repeats his able reading of the part of Mr. Crampton, and Harry Harwood, so admirably cast as Mr. Bohun, the bullying lawyer, renders it again with fine spirit. There is little to add but to say that John Findlay was once more the philistine William to know that his interpretation was one of the delightful features of the evening.

Of the newcomers, Fred Tyler appeared as Mr. McComes and did excellent work, though he lacked the confidence that comes with perfect familiarity with the lines. Robert Ober was cast as Arnold Daly's running mate, and the rendering lost nothing of its former brightness. Charles H. Hume gave a charming performance of Gloria, bringing to the part a ripe art and sterner delineation than her predecessor put into it. Daly, in the hands of Harry Harwood, was a little shrill, a trifle exaggerated, even for the over-impudence supplied by the author. Still, there was a naivete and charm about her performance that excused lesser faults and made one believe the rough edges would wear off. Rose Athon was admirable as the twentieth century mother, and Zelma Stetson filled satisfactorily the small part of the maid.

Manhattan—Leah Kieschna.

Mrs. Fiske and the Manhattan company began a three weeks' engagement in Leah Kieschna on Sept. 25, meeting with the same enthusiastic reception that marked the first production of the play.

The one important change from last season is in the role of Kieschna, now played by Frederic de Belleville. The present Kieschna shows strongly that quality of reserve which is a feature of Mrs. Fiske's acting, and which is more or less evident in all the members of her company. He lacks nothing of strength. The early scenes of the fourth act could not be made more intensely gripping.

Charles Balsar has the role of General Berton, played last year by Edward Donnelly. Valentin Favre is played with spirit by Claus Bogel, who supplants Etienne Girardot in the part. Belle Bala as Madame Berton, played last year by Cecelia Radcliffe, gives a pleasing performance, as does Martha Roberts as Frieda, the part first played by Marie Fedor. Other changes in the cast are Frank Eastwood as Herr Linden, and John Emerson as Johann, roles first filled by Robert V. Ferguson and H. Chapman Ford, respectively.

Of Mrs. Fiske's work as Leah nothing is left to be desired. Perhaps she has invested the character with a shade more of subtlety since she was last seen in the part in New York; certainly she has taken nothing away from it. John Mason as Paul Sylvaine, George Arliss as Raoul Berton, and William B. Mack as Schram afford no opportunity for criticism. Emily Stevens as Claire Berton, Fernanda Ellice as Sophie, and Mary Madden as Charlotte each repeats the excellent performance of last season.

At Other Playhouses.

PROCTOR'S FIFTH AVENUE.—The Sporting Duchess was continued for a second week, and the splendid production with its all-star cast drew audiences that tested the capacity of the house. In spite of the number of players in the company who have made great reputations, the fact remains that the one distinct hit was made by Gerald Griffin, who played the part of Joe Aymer, the old trainer. His speech in the last act was given with so sure a touch that he received two or three scene calls at every performance. This week's attraction is *One of Our Girls*.

METROPOLIS.—The Christian, with Ralph Stuart in the role of John Storm, was a welcome attraction at the Metropolitan Theatre last week. Other principal parts were taken as follows: Lord Storm, Louis Bishop Hall; Mr. Drake, Luke Connors; Lord Ure, Charles Howan; Paul, Daniel E. Hanlon; Archdeacon Wealthy, James A. Biles; Father Lamplough, Fred Harrison; Father Quayle, Jacques Martin; Mrs. Calender, Carrie Lee Stoyke; Polly Love, Florence Modena; Glory Quayle, Catharine Courtman. Mr. Stuart's presence and personality proved well suited to the role of the preacher, and Miss Courtman was charming as Glory, and especially effective in the emotional scenes of the last two acts. The Mrs. Calender of Carrie Lee Stoyke was well done, and James A. Biles as Archdeacon Wealthy received a large share of the praise, as did Daniel E. Hanlon, who was impressive as Brother Paul. This week, *The Beauty Doctor*.

PROCTOR'S 125TH STREET.—Miss Nell was given its first presentation by any stock company at this house last week, and scored a big success. Jessie Bonstelle made a charming heroine, and played with a dash and charm that greatly pleased her numerous admirers. She was well supported by William J. Kelly, Beatrice Morgan, Paul McAllister, James R. Wilson, Agnes Scott, Charles Arthur, Sol Allen, Wilton Taylor, and other members of the stock company. This week's attraction is *Squire Kate*.

HARLEM OPERA HOUSE.—Joe Weber's Stock company in *Higgledy-Piggledy* met with a cordial reception at the Harlem Opera House last week. The matinee advertised for Wednesday afternoon was omitted, though business was good at all evening performances. This week's bill is *The Duchess of Dantzig*.

GRAND.—The Sign of the Four, a dramatization of some of Sir Conan Doyle's early Sherlock Holmes stories, began a week's engagement at the Grand Street Theatre last Friday and proved popular with East Side audiences.

WEST END.—Billy B. Van in a revised edition of *The Errand Boy* attracted large audiences to the West End Theatre last week. This week the Four Mortons in *Breaking Into Society* will make their first appearance at this house.

STAR.—Hearts of Gold, which has been making the round of popular priced houses since its opening at the American in August, was the attraction at the Star last week. The Curse of Drink is this week's bill.

YORKVILLE.—The play by the Yorkville Theatre Stock company last week was *Blue Jeans*, in which the principal members of the company appeared to advantage. This week *All the Comforts of Home*.

THIRD AVENUE.—Dolly Kemper in *The Gypsy Girl*, which was produced at the Murray Hill Theatre early in September, was the attraction at the Third Avenue Theatre last week. After midnight is this week's bill.

GRAND OPERA HOUSE.—Primrose's Minstrels proved an attractive offering at the Grand Opera House last week. The Maid and the Mummy this week.

THALIA.—The Lighthouse by the Sea was the attraction at the Thalia Theatre last week. This week *Tracked Around the World*.

ENGAGEMENTS.

John Webb Dillon, with James O'Neill in *Monte Cristo*.

By J. J. Coleman, Anna Willard, Walter B. Woodall and Wilson Deal, for *The Woman Hater*.

Verner Clarges, with Chauncey Olcott.

Frank Farrington, for *The Mayor of Kanakake*.

Harry M. Price, German comedian, with the Eastern Buster Brown company.

Harry Woodruff, for the role of the genius in *The Genius and the Model*.

Carl Delorme, of Cleveland, O., with the Joseph De Grasse-Richelieu company, which opened at Plymouth, Ind., Sept. 25, as *Francis*.

Albert Andrus, with Andrew Mack, to play the Prince of Wales in *Tom Moore*.

Adelaide Randall, for lead in *Saul of Tarsus*.

Almae Angles, for Alice and the Eight Princesses.

Gertrude Bennett Holmes, prima donna, as the Queen in *The Black Crook*.

Leopold Lane, for *The Toast of the Town*.

Samuel E. Hines and Lillian Hines, for *At Play in Rome*.

Harry McRae Webster, to support Elita Proctor Ota.

Joseph Allenton, for the role of Sidney Prince in *Sherlock Holmes*.

IN OTHER CITIES.

INDIANAPOLIS.

A large audience enjoyed the one performance of *High School* and an excellent one in the Education of Mr. Pipp at English's Sept. 20. The play is delightful. It bristles with bright, sparkling lines. The Prince of Pipp, over popular and new, drew three splendid houses. The play is still popular and winning many new ones. Arthur Bonadonna, who originated the name part and has played it over a thousand times, raised for the first time at the matinee. His part was taken by Richard De Lacy, one of the Heidelberg boys, who sung it well and acted in an easy, graceful manner not common to an understudy's first opportunity. Tim Murphy opened a three days' engagement at the same house Sept. 27, presenting *A Corner in Coffee* for three performances with a double bill. Uncle Ben and David Garrick. The first named play is entertaining and bright in spite of its weak plot and construction. As Elijah D. Tillotson, who corners the coffee market, Tim Murphy has a delightful part that entitles him admirably, except the love making, which is not in his line. Dorothy Sherwood was a charming and pleasing Constance Livingston. W. J. Gibson as her brother played an unsympathetic part well. J. B. Armstrong as a friend of the part played the blind friend of Tillotson. Josephine Darling as the novel reading telephone operator and stenographer was amusing and natural. She was also cast as Gertrude Van Stuyler, a society girl, but seemed uncertain of her lines. The other parts were well handled by Mrs. Aubrey Powell, Adolph Jackson, and Augustin MacHugh. Little Johnny Jones 28. Sothen and Marlowe 29. Ray Templeton, two performances. 30. Sho-Gun 31. Farrenham 13, 14.

The Fanny, Mr. Donley, with Paul Quinn in the name part, delighted large houses at the Park 18-20 with its knockabout fun, pretty chorus, costumes and settings. "I Love Them All," sung by Robert E. Clark, and "My Six O'Clock Girl," sung by Casper Barnes, assisted by the chorus, were distinct hits. *A Wife's Secret*, a play of tears and thrills, opened 21-23. R. O. Mrs. Charles G. Craig as the old colored mammy was a great favorite and a delight to the audience. *Little Boats* as the child Maria was also a strong favorite. Other parts were well played by Virginia Thornton, Frederick Burt, Augustin Glassmire, and Charles H. Gardner. The Kye Witness opened the week 25-27, playing to enthusiastic and success was applauded and cheered the many sensational acts in which the play abounds. Young Buffalo 28-30. The Show Girl 2-4.

The Indiana, a little theatre on East Washington Street, formerly known as the Uptown, a versatile house, opened its season with *Hazel Kirke* by the May Homer Stock co. 25. Thelma 26.

Emma and Joe Manning, who spent a short time with their parents, Rabi and Mrs. Manning, in this city, left for Chicago to rehearse a sketch. The Living Room Sheet, where they will open their season Oct. 18. They are known professionally as the Southern Sisters.

Ella Young, known to the stage as Ella Lawrence, died 24 at the home of her sister, Mrs. Della Dugg, in this city. The burial took place at Columbus, Ind. 26, the home of her girlhood.

COLUMBUS.

The premier production of George M. Cohan's latest effort, *Forty-Five Minutes from Broadway*, was given at the Great Southern Theatre on Monday, Sept. 26, with Ray Templeton appearing for the first time as star. To classify the piece under any of the accepted divisions used from those immediately in the vicinity of it is in reality a medley with musical settings. The story of the play is one that has furnished themes for ages past and has been treated in every clime in every tongue. The play revolves around a lost will, and at various times, the situation is becoming increasingly complicated. It is such a decided oddity that it actually weaves a sort of spell while one sits and sees the plot unfolded. Miss Hamilton is supposed to be the star of the piece, but it is that she is the star part of the act of Victor Moore. It is one of those Ade-Hobart sensations and is a string of slang done to a turn. Mr. Moore gets away with every opportunity and seems to be built into the role. Miss Hamilton does very clever work when given the chance and really shows decided dramatic tendency. Several very clever songs are introduced, two in particular. "Mary in a Grand Old Name," sung by Miss Templeton, and "Forty-Five Minutes from Broadway," sung by Mr. Moore. The song sung by Charles Prince in the last act, "Stand Up and Fight Like Hell," is out of place and is very vulgar and should be eliminated. The piece is in three acts, showing a garden scene, an interior, and a railroad station, and consumes a period of two days. Richard Dorney is manager. The cast in full follows: Mary Hane Jenkins, the housemaid; Ray Templeton; Flora Dore Dean, a footlight favorite; Kate Gerald Dean, her mother; Julia Ralph; Mrs. Purdy, a resident of New Rochelle; Marion Singer; Tom Bennett, the heir at law; Donald Brian; Kid Burns, his secretary; Victor Moore; James Blake, public administrator man about town; Charles Prince; Daniel Cronin, in the mad and the mad scene; H. Manning; Andy Gray, the butler; Louis E. Grisel; Station Master, Maurice Elliot; Police Sergeant, Fird E. Francis.

We are seeing an excellent production of Mr. Smith at the Empress this week. *The Camp in the Desert* is a comedy part is up to his usual standard. Mr. Camp excels in comedy work. Miss May as the wealthy husband-seeking woman does very effective work. Thomas Williams and Oscar Alpein in the servant parts are cast for much merit. In fact, the piece is much similar to that of Kid Burns, seen at the Southern on Monday. William Denning is decidedly clever. His breezy manipulation of slang is most refreshing. Miss Leache is tucked away in an obscure little part, but manages to show her above her part nicely. George Leone has a part of more proportions that has fallen to him for some time and does well with it. The bill for week of 2 is *Trelawny of the Wells*.

Helen Singer, who played the heavy parts with the stock co., has been succeeded by Margaret Komore, formerly of the Brady troupe. Miss Komore comes well recommended.

The semi-monthly new theatre has to again business in our houses and it is altogether likely that something will be done.

JERSEY CITY.

Jane Corcoran in *Pretty Peggy* drew large business at the Academy of Music Sept. 25-30 and delighted her auditors with a performance that has not been equaled here for some time. Miss Corcoran is a fine actress, with a true sense of the author's conception of the part. She portrays the different moods of Peggy in a charming manner. Walter Law as David Garrick was very good. Mabel Stanton as Mrs. Woffington was capital, and her drunken scene was immense. The cast was a strong one, and the comedy and scenery were of the best. Joseph Santley in *A Runaway Boy* 2-7. *The Beauty Doctor* 9-14.

The Black Crook received a fine production at the Bijou Theatre 18-20 in very large business. The children to put on in a lively manner with handsome scenery, beautiful costumes, a large, well drilled ballet and a number of first-class specialties. The management has been very liberal in this regard. Joseph Copeck played *Herring* for all it was worth. Grand Hamilton was good as *Endeavour* and *Rilda*. Hawthorne played *Amlia* capitally. The managers of the show, Miller and Plohn, deserve credit for a first-class production. Tork and Adams in *Bankers and Brokers* 2-7. *Checkers* 9-14.

Al. H. Wood has bought up *The Great I Am*, the musical comedy which went to pieces here 23, and will open season 8. Frank Byron and his wife, Louise Langdon, will again lead the cast.

Christie A. Nauman, assistant treasurer at the Academy of Music, severed his connection there 23 to accept a position on the executive staff of Al. Wilson's co.

The Kitz will have a social session and stag 3.

Among the attractions booked for early presentation at the Bijou Theatre are *Checkers*, the *Four Mortons*, *Girls Will Be Girls*, *Mabel McKinley*, Mr. Him and I, Texas, *His Last Dollar*, *Florence Bindley*, and *Williams and Walker*.

Walter B. Piane of this city, has signed to create a part in *Gay New York*. Mr. Piane was formerly with *A Hot Old Time* co.

Frank E. Henderson, of the Academy of Music, is completing arrangements for a star Robert Komore. The play selected is one of American military life in and around an army post near an Indian reservation, and was written by Harry McEwen Webster. It is called *Lieutenant Dick*, U. S. A. The author is in consultation daily with Mr. Henderson, completing arrangements for the production, which will take place in about four weeks. WALTER C. SMITH.

BUFFALO.

In Tammany Hall, with Joseph Cawthorne as the star, was the attraction at the Star week Sept. 25 and, as was expected, scored an immense success. Stella Mayhew, the leading woman, carried off as many honors as the star. Others seen and heard to advantage were Ada Lewis, Nora Aymar, George Austin Moore, and Melville Ellis. The chorus is

unusually attractive, especially the children, and several striking novelties are introduced. Business was good.

Kellar mystified large audiences at the Tuck week 25.

A stupendous production of *Under Two Flags* was given by the Baldwin-Melville Stock co. at the Lyceum week 25 and deserved the large patronage it received. No more finished or artistic production has ever been given in this city, which reflects great credit on the co. Edna Archer Crawford portrayed the exceedingly difficult part of Cigarette in a careful manner, and Jack Webster did what was allotted to him in his usual painstaking interpretation of the second effects were excellent.

Theodore Kremer's early success, *A Desperate Chance*, at the Academy week 25 did an 8. R. O. business. The co. remains the same as on its last engagement, the different parts being played in a satisfactory manner.

Smiling Island was at the Garden week 25, but did not come up to press agent's advance notice. Those playing the prominent parts are George Yenn, Edna Baldwin, Bessie Gibson, and Emily Jordan. Belle Gordon was seen in her bag-punching specialty.

Shen's Theatre week 25 had a good bill, which included Hal Davis and Miss Macanley presenting *Fala*, *Helene Gerard*, Mr. and Mrs. Marie Murphy, who made the bit of the show; Three Sensational Zoellers, the Chamberlains, Louise Dresser, Carlin and Otto, and Jack Norworth.

Frank R. Carr's *Throughbred* was the attraction at the Lyceum week 25 and gave an A1 performance. The co. includes Blanche Washburne, Joie Flynn, Willie Weston, Harry McAvoy. The costumes were some of the most gorgeous seen here this season, and the chorus was large, well voiced, and the perfect.

Eddie Carr, manager of *A Trip to Egypt*, was in town 26 for a few hours and reports good business. The sale of seats for the Boston Symphony Orchestra Oct. 4 has been very large. The people of Buffalo were grateful to that energetic and talented woman, Mrs. Max Davis Smith, for bringing to Buffalo the orchestra, which will be its first appearance here in twelve years.

Vincent McCall, the congenial treasurer of the Garden Theatre, who has been ill, has entirely recovered.

George Walker has been transferred from the Garden to Shen's Theatre.

His first concert at the Academy will take place Oct. 1.

P. T. O'CONNOR.

KANSAS CITY.

After an absence of several years Robert Mantell appeared once more before a Kansas City audience and was welcomed with an enthusiasm that testified strongly to the fact that he had not been forgotten. His appearance was a grand success. He played *Richard III*, *Richard II*, *Othello*, and *Hamlet*. The first of these was the opening night's attraction and a large audience gathered to greet the star. His interpretation of the character of Richard III was a masterpiece of refinement and dignified at all times. Marie Booth Russell as Lady Anne was well received, while the principals in support included Emily Dodd, Harry Leigh, Alfred Hollingsworth, Glee Shine, Gordon Burby and others, all of whom played entirely satisfactory.

The Prince of Pipp 1-7.

Fantasma was the Grand attraction 24-30, and in this production the Haulons have surpassed themselves by its beauty and general excellence. There were many new tricks and novelties in the production, and all in all the entertainment offered is far above their previous offerings. Della Leon was the Fantasma, and assisting her were Ralph W. De Haven, Lorie Palmer, Sara Throp, and Fred. Alfred, George, and Fred. William, and Miss Haula, all of whom were well received. Buster Brown 1-7.

Joe Welch in *The Poddler* made his annual visit to the Gills 24-30 and delighted large audiences nightly. The supporting co. proved adequate to the demands made upon them.

The Volunteer Organist, although seen here several times before, drew good crowds to the Auditorium 24-30. The production is kept up to its original standard in every way and the audience seemed well pleased. Carrie Thomas, a Kansas City girl, had the part of Lucretia, and her many friends were glad to be able to congratulate her upon her advancement in her work. *St. Paul*.

Another word or two more in praise of *The College Widow*. Our theatregoers fairly raved over the play. It would be putting it mildly to say that the "Widow" more than made good with Kansas Cityans.

The week of Oct. 1-7 will usher in the annual Fall festivities and this year's entertainment promises to excel all previous efforts. Some and his band will be here for the entire week, furnishing the music for both the Priests of Pallas and the Haula. Several performances of the Epperson Megaphone Minstrels, and also giving several extra concerts in Convention Hall, where all of the above functions will be held. The choruses of whom the visiting artists are to our city will have a varied line of attractions to choose from.

SALT LAKE CITY.

The Salt Lake Theatre had a full week. The Salt Lake Opera co. presented *The Jolly Musketeer* at popular prices to full houses. Emma Lucy Gates, Emma Ramsey, George D. Pyper, John Spencer, Hugh Douglas, and Fred. Graham were the stars. *Beary Brothers' Specialty* co. afternoons and night 20 to fair business. They have some very good moving pictures. Ethel Barrymore 21-23 to good houses. Audiences delighted and good co.

The Grand Theatre had a full week to base and spangle when the Curtis co.'s pretty girls packed their trunks and henceforth does the lurid melodrama. Harry Fahmy and Lansing Brown (Fahmy—it happened in Denver) were greeted by a packed house when they returned 17 in *Whodunnit*. Zella Covington and Rose Wilbur were also warmly greeted by friends. *A Human Slave* 21-23 to fair business.

The business at the Lyric was excellent. Louis Deere caught the boys in great shape. McIntyre, Mulaney, McAvoy, and Wilson have some funny sketches. Change of bill 22. The Brigadiers Extravaganza co., with Edmund Hayes and Adele Palmer presenting *Wives and Wives*. The Trio of acrobats made a decided hit. The Three Kahunas were popular. Frank McElish, the well-known minstrel, was highly enjoyed. At the close of the performance *Wives and Wives*, who recently knocked out Jimmy Britt in San Francisco, made a very satisfactory exhibition with his trainer, giving a very satisfactory exhibition.

At Utah Park the mild weather permitted the Coeurville to draw large audiences in the open air theatre to witness their rendition of *Hazel Kirke*.

The Bee Tuck had good houses to see Nicoli in *Madrigal*, *Kelroy* and *Fox* in song and dance, the *Edgington Sisters*, *Raymond*, and *Edna*.

The boys in front are getting settled for the season. James Gibson remains chief door-keeper at the Salt Lake. Charles Smith takes the door at the Grand. J. C. Lyon takes the Lyric door. Thorwald Hammer sells the goods at the Utah Park. George Derr remains as treasurer at the Salt Lake, and Chester Letta, at the Grand, holds a similar position. Arthur Shepherd is musical director of the Salt Lake; John Held ditto of the Grand. Both are furnishing excellent music.

MILWAUKEE.

Home Folks drew a large audience at the Davidson Sept. 24 and proved to be one of the most enjoyable performances seen here for some time. Edwin Arden heads an exceptionally strong cast in the pretty play, and the production is staged in a manner that astonished the spectators. Mr. Arden hardly finds scope for his talents in the role of John Kelly, though his interpretation was infinitely painstaking and pleasing. Archie Boyd filled the role of Hawkins to perfection and Mary Ryan was delightful in the leading feminine character. Especially good work was done by William H. Burton, Arthur O. Sanders, Jack Ray, George Newton, and Joseph W. Smiley. Frank Daniels 1-4. Kara Kendall 8-11. Mrs. Lettingwell's Boots 12-14.

The Confessions of a Wife was the attraction at the Bijou for the week commencing 24 and the melodrama drew a packed house. A sufficiently capable co. interpreted the characters in a praiseworthy manner, those calling for special mention being Arthur De Vay, Evelyn Faber, Adeline Bates, T. O. Hamilton, Jack Shanker, George Sinclair, Grace Corbett, Julia Varney, and Baby Schulte. *How Hearts Are Broken* 1-7.

The Thambousser co. revived *A Poor Relation* at the Academy 25 and drew a fair sized audience. De Wit, O. Jennings scored an article hit as Noah Yale, his interpretation being highly praised from all sides. The remaining roles received adequate treatment, a special word being due Corinne Cantwell's Scollins and Evelyn Vaughan's Dolly. *The Holy City* 2-4.

Holly Tolly was again seen at the Academy 25 and still possesses large drawing powers. The piece is presented by a co. fully equal to those of former seasons and the audience was kept in a continual good humor by the clever performance. In *Gay New York* 1-7.

Unsere Don Juans was presented at the Palat 24 by the German Stock co. before a crowded house. The performance was much enjoyed and several more of the new plays from Germany by Manager Wachner under their initial bow with great success. In *Unsere Knechtchen* will be the bill 27 and *Die Stadttrater* 1. Burton Holmes will begin his series of lectures at the Palat 10.

The news of Jacob Litt's death came as a great

shock to his many friends in this city. His old home, where he was so well known and universally liked.

CLAUDE L. H. MORRIS.

NEW ORLEANS.

For the second week of its season the Grand Opera House Stock co. presented *Janice Meredith* Sept. 24-30, with Frances Whitehouse in the title-role. The co. made a better impression than the opening week, and the several stirring scenes and climaxes of the play were effectively worked out. The play was well staged and costumed and the Colonial atmosphere was paramount. Frances Whitehouse, the ingenue of the co., as Janice, scored successfully. Her personality suits the role, and her winsome qualities of voice and smile were such as one would imagine the naive Janice possessed. James J. Farrell gave a manly presentation of the role of Charles Fowles, and Louis Morrison, as Philemon Henson, could hardly be surpassed, and Frank Sylvester looked the real thing as Lord Clive. Cora Witherspoon, a New Orleans girl, who appears for the first time on the professional stage, made the most of the role of Tabitha, and seems to possess the essentials of a good actress. Edward Polard was very funny as Colonel Rahl. The Belle of Richmond 1-7.

The Baldwin-Melville Stock co., at the Lyric, appeared in *At Piney Ridge* Sept. 24-30. Comedy and tragedy pervade the play, and it is such that the patrons of the house delight in it. It gives a good idea of the mountain life in Tennessee. The cast interpreting the play was in every sense successful. Lester Loneragan and Thais Magrane as Jack Rose and Analla Dearing, respectively, did excellent work, and Emile Deville as Wagner, the octopus, again demonstrated her versatility and that she is a consummate artist. Osa Waldrop, Helen Ray, Nina Tessa, Hugh Gibson and L. O. Hart showed to advantage. John T. Dwyer, as usual, did the heavy work in an effective manner. *Confessions of a Wife* 1-7.

Beginning 1, the Grand Opera House Stock co. will show material changes in its personnel. Laura Nelson Hall becomes the new leading woman and Julia Booth the new heavy woman and second lead. Both ladies combine talent and beauty. They will be seen in *The Belle of Richmond*.

The St. Charles Orpheum's season begins 2.

J. MARSHALL QUINTERO.

LOUISVILLE.

George M. Cohan and his Little Johnny Jones came and conquered Sept. 26, 27, literally filling Macaulay's at each performance, matinee and night. The Louisville public had nothing but praise to express concerning this big success.

The County Chairman will be seen here for the first time at Macaulay's 28-31 and will be followed by the W. T. Carlton Opera co. in *When Johnny Comes Marching Home*.

The Macanley has a strong attraction week 25 in *The Seminary Girl*, with Knute Erickson and a strong supporting co. Business opened large, and the advance sale is good. Quincy Adams Sawyer opens 2.

At the New Avenue Laura Alberta is doing an excellent business with *A Girl of the Streets*. It is, as its name indicates, a play built on sensational lines, but is skillfully constructed and is well put on by a capable co. *A Wife's Secret* comes next.

The Horse Show, an offering of national interest, begins a two-week season at the Horse Show Building 2.

E. Clinton Keithly is the latest Louisville addition to the list of musical composers. His last ballad, "Where the Ohio River Flows," is said to be a particularly bright, catchy piece of musical composition.

Adele Rafter, of the Cohan co., was the recipient of marked social attention while here. She is the daughter of an Episcopal clergyman and a great favorite in Louisville.

Ed O. Riskey, late of Macaulay's, now on the road with the A. Stain of Gulf co., writes enthusiastically of the success with which he is meeting.

Helen May Spain, leader of the Helen May Ballet, which recently completed an engagement at Fontaine Perry Park, is held by the city authorities on a bail writ because of a suit.

The season here has started most auspiciously, and Managers Macaulay, Shaw, Whalen, and Reichman are much elated in consequence.

CHARLES D. CLARKE.

PORTLAND, ORE.

The Chaperons last week at the Marquand Grand, beginning Sept. 18, did good business. May Irwin, in *Black and Blue*, comes for four nights, beginning 25, and the balance of the week the theatre will be occupied by Under Southern Skies, with The Girl from Kay's underlined for the week following.

The Belasco Stock co. gave a splendid performance of *Orpheus* at the Belasco Theatre, the week of 18 at the Belasco Theatre, and announces Willie Collier's comedy, *On the Quiet*, for the week beginning 25.

Fabio Romani occupied the Empire Theatre the past week and played to crowded houses. A Good vict's Daughter is announced for four nights, commencing 24, to be followed by Sweet Clover 25-30, headed by Otis R. Thayer and Gertrude Bondhill.

The Merry-makers, the burlesque which appeared at the Baker the past week, played to good receipts and the show pleased. Williams' Ideals is announced to follow.

For the current week the Lyric Stock co., at the Lyric Theatre, presented *The Silent Witness* three times a day, admission two cents, and played to large receipts. Dr. Jekyll and Mr. Hyde is the bill for the coming week.

Effie Bond will be the new ingenue at the Belasco, character places with Virginia Brissac, who will join the Los Angeles co.

It is announced that White Whittlesley will appear at the Belasco as a stock star for a few weeks next month, appearing in a repertoire of New York successes.

Madame Norelli, prima donna soprano of the Metropolitan, New York, and Covent Garden, London, gave a concert at the White Temple 23.

JOHN F. LOGAN.

MONTREAL.

Kylie Bellow in *Raffles* played *His Majesty's* Sept. 25-30 to excellent business. The play is melodramatic but interesting. E. B. Willard in repertoire 2-7.

At the Academy W. H. West's Minstrels gave a fair business. *Black and Blue* was an answer to Redmond made hits with their songs, and the dancing four were particularly good all through.

Joseph Murphy in *Kerry Gow* and Shaun Khus 2-7.

The Camerone co. at the Francis revived *Les 5 Cents de Baptiste*, in which they scored last Spring. Paul Camerone appeared for the first time this season as the hero and received a warm welcome.

George Dane repeated his capital performance of Van Morrison, Mlle. Armande, a lovely Annette, and Mabel and Mlle. Myriel. In the music hall scene in the second act specialties of a very high order were rendered by C. Gauthier, M. Gerina, and Mesdames Mesdames and Mesdames. *Les 5 Cents de Baptiste* 2-7.

At the Nouveaux the stock co. gave a clever performance of Ambrose Janvier's *Les Amants Legitimes*, a rattling farce-comedy, which they played with true Parisian spirit. J. Prevost and Mlle. Blenfast appeared in the leading roles of a young couple who are suffering from too much mother-in-law. Madame Berthall did excellent work as the above-mentioned lady, and M. Petibon and L. Christian both offered clever character sketches. Mlle. Helen Gandy, from the Theatre Molitor, Paris, will make her first appearance in *Madam Flirt* 2-7.

A new version of Monte Cristo was the bill of the National. Mlle. Hasterive appeared in the leading role with success. The play was well staged and well acted, but was too long. *Le Lolo* fait peur and *Le Voyage de Mlle. Perichon* 2-7.

W. A. TREMAYNE.

TOLEDO.

Ray Templeton appeared at the Valentine's Sept. 27, 28, in *Forty-Five Minutes from Broadway* to good houses. The piece made an instantaneous hit, as it was full of good music, good comedy and plenty of action. Miss Templeton's part is only an inferior one, however. The real star being Victor Moore in the character of Burns. Mr. Moore has the center of the stage most of the time and the climax of two of the three acts. He is an artist and gave one of the best character sketches ever seen on the Valentine stage. The support throughout was excellent and the staging superb.

At the Lyceum John A. Preston and a well balanced co. presented *Ingram* 21-23 to fair houses. The week of 24 was taken up by Map Ward with *The Grafters*. The Grafters was a typical Ward and Volke production, and Volke's absence was not noticeable. *Lady Daily* easily carried off the honors of the show. She is versatile and a clever dancer and in gives every opportunity. The chorus was large and in good voice; business good.

The Gambler, a typical melodrama, was the Burt offering 21-23. It was the first appearance of the piece in this city and it made a good impression. A murder, a prison scene, a jail delivery and a rescue at sea are a few of the very things in the piece. Charles Lum, George Lund, and Laura Hill did excellent work. Young Buffalo played to capacity houses 24-27. It was one of Bismar's best and pleased at every turn.

C. M. EDSON.

LOS ANGELES.

May Irwin and her co. in *Mrs. Black* to Buck filled the Mason for three nights Sept. 18-20, and it was



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PLAYS

very noticeable that every one left in a happy frame of mind. Following will be **WHITEN LADIES** in The Pit 25-26 and then **The Sultan of Sulu** 2-7.

The **Vingler** was the Burbank's offering 17-22 and it was surprising how much this competent stock co. made out of a piece which was not substantially. John Burton took Mr. Kendall's role admirably; in fact, he was a distinct success, for his own dry manner of cracking the other man's jokes was most delightful and entertaining. The rest of the co. fell into line and gave splendid support. Next week **Henry Stockbridge** will have returned from his vacation and will be seen in **The Henrietta**.

The **Queen of the Highbinders** was the farewell bill of the **Ulrich Stock** co. at the Grand 17-22, and on outside themselves with this lurid melodrama. Bawls and gallery enthusiasm ran high all week.

York State Folks 24-30.

Friends proved a good drawing card for **Bela's** 18-24, and every member of the co. put forth his best efforts, and consequently was well rewarded.

Howard Scott, who has been on a leave of absence for some time, put in a reappearance and was given round after round of applause for a welcome. After this week we will have to part with **Thomas Oberle** and great will be the pity, but here's for wishing him a speedy recovery and return. **The Tyranny of Tears** 25-1.

DON W. CARLTON.

CLEVELAND.

The **Sho-Gun**, which delighted large audiences last season, was at the **Euclid Avenue Opera House** Sept. 25-30 and proved to be as popular as before. The fun in it still furnished by that splendidly supported cast. **John H. Henshaw**, and it is needless to say he doesn't let it lag. Wednesday evening 27, the entire lower floor was entirely taken by the delegates to the Ohio State Bankers' Association, as the guests of the city bankers. **Winston Churchill's** dramatization of his latest book, "The Crossing," will be produced for the first time on any stage Monday, 2, and continue for the week.

All on account of **Eliza** was the bill at the **Colonial Theatre** 25-30 and was given a fair presentation by the **Vaughan Glaser Stock** co. **Fay Courtenay** was happily cast in the role of **Eliza**. **Vaughan Glaser** pleased the audience in the role of **Hochstetler**, and the rest of the co. were good. The **Charity Ball** 2-7.

Quincy Adams Sawyer, a rural drama of much merit, paid its first visit to the **Lycium Theatre** 25-30. It was played by a good co., with **William A. Williams** in the title-role. The **Parson's Wife** 2-7.

The patrons of the **Cleveland Theatre** had an exciting melodrama in **A Race for Life**, which held the boards 25-30. **A Desperate Chance** 2-7.

In about two weeks the **Colonial Theatre** will be given over to the attractions under the Independent, and a fine looking has been.

WILLIAM CRATON.

OMAHA.

Blanche Walsh, supported by an excellent co., made a good impression Sept. 21, 22 in **The Woman in the Case**. Business was fair, but not so good as it should have been. **The Forbidden Land** 24-25 is drawing only moderately well, but the enthusiasm of those present to a certain extent at least compensates for the lack in numbers. **Manager Burgess** announces **Tim Murphy** 29, 30. **R. R. Mantell** week 1.

Fantasia was the offering at the **Krug** for half week ending 23, and this old favorite proved, as usual, a good drawing card. The leading parts are capably handled. **Florence Bindley** opened to a packed house 24 in the musical comedy, **The Belle of the West**, in which the star made quite a hit. The support is good throughout. **Local Manager Broad** has Her First Value **Sept. 25, 27**. **Female Detectives** 28-30. **Joe Welch** 1-4. **The Runaways** 5-7.

At the **New Burwood Theatre** the stock co. continues to be the popular fad of the day. Bill for week of 24. **A Royal Family**, with **Eva Lang** as **Angela** and **Albert Owen** in the dual role of the **Crown Prince** and **Count Bernadine**. The enthusiasm of the audience was even more pronounced than on the opening week, as **A Royal Family** affords a better chance to show the ability of the co. For week of 1 **Because She Loved Him** 2-7.

J. R. RINGWALT.

SEATTLE.

Mrs. Wiggs proved to be a big hit at the **Grand Opera House** Sept. 17-20 and the house was filled at every performance. In fact, to satisfy the popular interest in the play an extra performance will be given 24. **Bessie Barris**, who was last seen here as **Madge** in **Old Kentucky**, scored emphatically as **Lovely Mary**. **Eleanor Robson** in **Mercy Mary Ann** 25-27. **The Girl from Kay's** 28-30. In **Old Kentucky** 1-4. **May Irwin** 5-7.

Williams proved to be the best of the four burlesque co., so far seen at the Seattle, and large audiences attended during the week 17-23. **Frank O'Brien**, comedian, capably headed the co. **Sam Devere's Own** co. 24-30. **May Howard Barlesque** co. 1-7.

The **Convict's Daughter**, which has been seen here two or three times before, still remains popular and pleased large audiences at the **Third Avenue** 17-23. **Edna KERRY**, of Seattle, has a prominent part in the co. **Honest Harris** 24-30. **Uncle Josh Perkins** 1-7.

RODNEY D. WHITE.

PROVIDENCE.

At the **Imperial** Sept. 25-30 the stock co. presented **Harvest of Sin**, to fair houses. **William Courtleigh**, **Frank E. Jamison**, **Eugenie Hayden**, **Jeanette Carroll**, and **Katherine De Barry** and the members of the **Imperial Stock** co. gave good performances. **Dr. Jekyll and Mr. Hyde** 2-7.

An excellent co., under the direction of **Fred G. Berger** and **K. G. Craven**, presented **The Sign of the Cross** at the **Empire** 25-30. **Frank W. Smith** scored heavily as **Marcellus Superbus**. He looked and acted the part splendidly. **Alberta Kew** as **Marcella**, **Edward T. Nannery** as **Tegellina**, and **J. J. Elwyn** as **Nero** were admirable in their parts. Business very good. **Them** 18-24 and 2-7.

Jane Rivers, later of the **Providence Albee Stock** co., has joined the **Pawtucket Albee Stock** co. and opened 25. **Patty Allison** joins the co. 9 as **Ingenua**.

Manager A. A. Spitz and wife left 25 to join Mr. and Mrs. **W. H. Thompson** at **Jackman**. N. H. for a few weeks' vacation.

HOWARD C. RIPLEY.

NEWARK.

Stratheart is proving a pleasing attraction at the **Newark Theatre** Sept. 25-30. Mr. **Edson** received two and three curtain calls after each act. Week 2-7. **The Wizard of Oz**.

The **Green Laffin Show** is drawing fair sized audiences to the **Empire Theatre** 25-30. Week 2-7. **Grace Van Studdiford** in **Lady Teal**.

David Harum, with **William H. Turner** in the leading role, began a week's engagement 25 at the **Comedia** and was given a warm reception by a good sized audience. The co. gave an excellent performance and continues to please. Week 2-7. **Samuel Brothers**.

Probably no play has aroused as much enthusiasm here for the season as **Henry's** **Fighting Fate**, which opened 25 for a week's stay. While the production has been excelled by a number of others preceding it, it possesses heart interest, and is lively from start to finish. The audience was well pleased and the co. in good luck. Week 2-7. **Little Williams** in **My Tom Boy Girl**.

JOSEPH E. HARRISON.

TORONTO.

The tale of **Bong Bong** is the attraction at the **Princess** week of Sept. 25. The attraction is below the ordinary and is playing to poor business.

At the **Grand** Sept. 25 **Pollard's Little Theatre** got a warm welcome in their presentation of **The Little Theatre**. **Benjamin** and **Frederick** appeared greeted the clever little folk. For the last three nights of the week **The Runaway Girl** is the attraction. **Keller** 2.

Charles E. Henry's **The Curse of Drink** is the **Ma-Jack's** offering at **Henry's** on the top floor and on two other floors that are good, the bill at **Henry's** this week is one that is filling the house at every performance. The **Samson Clay** gives her usual clever imitation of vaudeville acts, and her audience clamor not in vain for her success.

At the **Star** week of Sept. 25 the **Broadway Gaiety** Girls are the attraction.

The advanced chorus of the **People's Choral Union** presented on Thursday evening a concert with a membership of 125.

STANLEY MCKEOWN BROWN.

SPRINGFIELD, MASS.

September is happily over at the **Court Square**, closed Sept. 26 with a second edition of **The Duke of Killarney**, in which **Bessie Cushman** had the part **Pammy Brown** played in **John Brown's** co. Ahead to a good hit. **Bessie Cushman** in **Mary Mary**, **Quito**, **Country**, 2. **Edna and in A Fair Land** 4. **Viola** in **The Duke of Killarney** 5. **The Duke of Killarney** 6-14. **Water's All Star** co. 17.

The **Glenn Stock** co. gave a Social Highwayman week 18 effectively and tackled a version of **De Harry** week 25. The **Glenn Stock** co. creditably in difficult plays, and **Robert Dromet** and **Fluence Gale**, the leading actors, are winning quite a following. **Robert Dromet** week 2.

One of the attractions that had their early shows in **Springfield** **The Great I Am** and **Pete Baker's**

Legend of the Catskills—have already gone to pieces. **Harford money** was back of **Baker**.

EDWIN DWIGHT.

ST. PAUL.

Alice Fischer and her co. opened a four night engagement Sept. 24 at the **Metropolitan** to large business in **The School for Husbands**. **Joseph Kilgour**, **George Patton**, **Jane Wheatley**, **Frances Stevens**, and **Jennie Reiforth** are worthy of mention. **William Morris** in **Mrs. Temple's Telegram** 24-30. **Rare** **Knock-dall** in **The Barnstormer** 1-4. **Mrs. Lefingwell's Boots** 5-7.

At the **Grand Dave Higgins** in **His Last Dollar** opened to two large audiences 24 and is doing capacity business, and please the masses. **Florence Bindley** in **The Belle of the West** comes 1 for one week.

Gentlemen representing the **Orpheum circuit** of vaudeville houses were in the city the latter part of last week and bought a very centrally located piece of property and now announce that ground will be broken at once and that the new house will be ready Feb. 1.

HARRY C. WILLIAMS.

DENVER.

The **Sultan of Sulu** came to the **Taber Grand** the week of Sept. 17 and played to packed houses at every performance. The co. was a capable one and included **Albert Mahan**, **Jane Clayton**, **R. E. Albertson**, **Albert Sykes**, **Nellie V. Nichols**, **Harriet Sheldon**, **Maud Earle**, **Mignon Demarest** and a score of others. **Madame Adelaide Herrmann** 24-30, to be followed by **Peggy** from **Paris**.

The **Broadway** was dark the past week, but will reopen 25 with **Ruth White** and **Oscar Figman** in **The Tenderfoot**. **The Forbidden Land** Oct. 1-4.

Why Women Sin did good business at the **Curtis Theatre**. **A Thoroughbred Tramp** will be the attraction 24-30.

The **New Empire** offers the **Fay Foster** co. for its fifth week's bill, with **Louise Dacre**, the **Rodina**, **Bessie Ross**, **McIntyre** and **McAvon**, **Charles Wilson**, and **Vivian** as special features.

MARY A. BELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM—**BIJOU THEATRE** (M. L. Simon, mgr.): **Murray** and **Mack** gave good performance Sept. 11-16 to **R. O. Fred Wyckoff** in **Uncle Dan's** 25-30. **JEFFERSON THEATRE** (R. S. Douglas, mgr.): **McFadden's Row of Flats** 23 to small sized house afternoon and night. **Al. G. Field's** **Minstrels** 24, 30.

ANNISTON—**NORLE STREET THEATRE** (A. R. Noble, mgr.): was thrown open to the public Sept. 23. **Murray** and **Mack** will be the first performance since the opera house has been renovated. This city has now one of the prettiest little opera houses in the South.

TALLADEGA—**CHAMBERS OPERA HOUSE** (Joe S. Chambers, mgr.): **Murray** and **Mack** Sept. 29. **ELKS THEATRE** (C. G. Cooper, mgr.): **Al. G. Field's** **Minstrels** will open the new house 4. ITEM: Many improvements in the Opera House and long list of good attractions for the coming season.

MONTGOMERY—**THEATRE** (Hirschner Brothers, mgrs.): **Johnny Ford** and **Mayme Gehrus** in **Lovers and Lunatics** Sept. 19 greatly pleased large audience. **BUJOU** (G. S. Neal, mgr.): Opens with **Depew-Burdette** co. 25-30.

SELMA—**ACADEMY OF MUSIC** (Long and Ross, mgrs.): **Olympia Opera** co. in **The Telephone Girl** Sept. 21; **El Capitán**, 22; **Said Pasha**, 23; business satisfactory. Dark week ending 30.

ARIZONA.

PHOENIX—**HARDWICK THEATRE** (F. W. Stetson, mgr.): **Wade Opera** co. Sept. 18-23 in **The Pretty Princess**, **Eva D'Almeida**, **Fernando**, **Oliverette**, **Said Pasha**, and **Bohemian Girl**; fair co.; light business.

DORRIS THEATRE (Charles F. Berger, mgr.): **Ramona** 21, Sept. 27 to Oct. 23 dark. **Samuel Stock** co. 23, 24. **Josh Sprucey** 25. **The Chaperon** 30.

TOMBSTONE—**SCHIEFFELIN HALL** (A. H. Howe, mgr.): **ITEM**: **Wear** **Willie Walker** Sept. 23 failed to appear or give notice. **The Beggar Prince** Opera co. at **Opera House** in **Blades** Sept. 27-30.

TUCSON—**OPERA HOUSE** (A. V. Grossetta, mgr.): **Beggar Prince** Opera co. Sept. 23, 26. **Wear Willie Walker** 2. **Uncle Josh Sprucey** 23.

ARKANSAS.

LITTLE ROCK—**CAPITAL THEATRE** (R. S. Hamilton, mgr.): **Hay's Comedy** co. Sept. 18-23 in **Nature's Noblemen**, **Across the Desert**, **California**, **The Tie That Binds**, **Hearts of Tennessee**, **Buster Brown** at **School**, and **The Younger Brothers**; good performance to **R. O. O.** throughout the week. **A Raglan Spy** performance and **Comedy** co. 2-4. **Al. Wilson** 5. **Over Niagara Falls** 6. **Joe Sam** 9. **Rajah of Rhong** 11.

HOT SPRINGS—**AUDITORIUM THEATRE** (Brigham and Head, mgrs.): **Century Stock** co. Sept. 18-23 in **repeats**; good business. **Folly Primrose** 22; satisfactory performance. **Tolson Stock** co. 25-30; opened in **My Jim** to **R. O. O.** **Liberty Bells** 29.

FORT SMITH—**GRAND OPERA HOUSE** (C. A. Lick, mgr.): **Owing** to the lateness of train the **Folly Primrose** co. failed to arrive Sept. 23. **Hay's Comedy** co. 25-30 was realistic.

TEXARKANA—**GRAND OPERA HOUSE** (Erich Brothers, owners and mgrs.): **Aristocratic Tramp** Sept. 22; poor, to good house. **Liberty Bells** 29.

PINE BLUFF—**ELKS' THEATRE** (James M. Drake, lessee and mgr.): **Liberty Bells** 27.

CALIFORNIA.

OAKLAND—**MACDONOUGH THEATRE** (Hall and Barton, lessees): **Elleford** co. in **repeats** Sept. 18-24; co. and productions fair; attendance satisfactory. **Blanche Walsh** co. **LIBERTY PLATYHOUSE** (H. W. Bishop, mgr.): **Barker** **Barker** presented by **Bishop's Players**, presented **His Honor the Mayor** 18-24; performance and business both good. **Thomas 25-1**. **THE CRESCENT** (George L. Clayton, mgr.): **Desert** 18-24; good performance. **Lost on the Desert** 18-24; good performance. **Beyond Pardon** 25-1. ITEM: **Pain's Last Days** of **Pompeii** played here week of 18 to immense crowds. The eruption of **Mt. Vesuvius** was realistic.

SAN DIEGO—**ISIS THEATRE** (H. C. Wyatt, lessee; J. M. Dodge, mgr.): **The Metropolitan** Opera co. Sept. 11 in **La Macotte** played very good house. **May Irwin** in **Mrs. Black Is Back** 16; fine co.; delighted **R. O. O.**

SAN BERNARDINO—**OPERA HOUSE** (Mrs. Martha L. Kiplinger, mgr.): **Harry Hestayer** co. **Liberty Bells** 25. **Good house**; fine co.; **Virginia Calhoun** in **Ramona** 21. **York State Folks** 22.

COLORADO.

GREELEY—**OPERA HOUSE** (W. F. Stephens, mgr.): **Kolt** and **Dill** in **I. O. U.** Sept. 20; fair house; good co. **Tenderfoot** 22; good house; splendid performance. **Why Women Sin** 23; fair; house and performance. **The Forbidden Land** 23. **Madame Herrmann** 4. ITEM: **Manager Stephens** has had the **Opera House** redecorated and it is beautiful.

LEADVILLE—**ELKS' OPERA HOUSE** (George W. Casey, mgr.): **Joe Newman** Sept. 13; good co. and business. **A Human Slave** 19; business and co. good. **Arizona** 23; pleased capacity. **Rajah** 28. **The Tenderfoot** 5. **Madame Herrmann** 6.

LA JUNTA—**THEATRE** (Ed C. King, mgr.): **Pamores** (musical) Sept. 18, auspicious of **Santa Fe Ry.** **Reading Rooms**, delighted capacity.

CONNECTICUT.

BRIDGEPORT—**SMITH'S THEATRE** (Edward C. Smith, prop.): **A. E. Culver**, **Joe** (mgr.): **Why Women Sin** Sept. 22; given in a satisfactory way by a capable co. **David Harum** 22, 23; acted to please good house. **How Coghlan** in **The Duke of Killarney** 23 pleased the audience, but business was very light. **The Ninety** and **Nine** 25, 27 was effective and good sized crowd. **Henrietta Cushman** in **Mary Mary**, **Quito** 29, 28 delighted a houseful. **When the World Sleeps** 29, 28. **Viola Allen** in **The Toast of the Town** 2, 3. **Isabelle Irving** in **The Duke of Killarney** 4. **Shelby Holmes** 5, 6. **Isabelle Irving** 7, 8. **A Midnight Bell** 7. **Olis Skinner** 9. **Elke Fay** 10. ITEM: **Manager E. C. Smith** has just returned from a fortnight's outing in **Maine** in improved health despite bad weather.

HARTFORD—**PARSONS THEATRE** (H. C. Parsons, mgr.): **Desert** Sept. 25, 27, supported by **Lena Pratt** and an excellent co., presented **The Duke of Killarney** to three well-pleased audiences. **Henrietta Cushman** 20. **Edna Ann** 4. **Eva Tangay** 4. **Viola Allen** 1. **HARTFORD OPERA HOUSE** (H. H. Jennings, mgr.): **A Son of Rest** 21, 22 had many good features and pleased good-sized audiences. **Vivacious Little Williams** in **The Tom Boy Girl** 23, 27; gave a

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rattling good performance to full houses. **Jennie Mai** Hall 28, 29. **De Wolf Hopper** 30. ITEM: The friends of **William Raymond Hill** in his former home are much pleased at his advancement to the management of the **Lou Field's Theatre**.

NORWICH—**BROADWAY THEATRE** (Mrs. W. Jackson, mgr.): **Buster Brown** drew fairly well Sept. 22; aside from **Master Giovanni** as **Buster** and **Jack Bell** as **Tips** the co. was of very ordinary merit. **The Wizard of Oz** 23, well presented to two good sized audiences. **Joe McAniff's** opened for a week 25 in **Up York State** to a crowded house; the play was acceptably presented and the specialties were very good. Other plays: **Tennessee's Partner**, **Danny Deolin**, the **Irish Gamekeeper**, **Confessions of a Wife**, **Rose Coghlan** in **The Duke of Killarney** 2. **Will F. Hodge** in his new comedy 3.

NEW BRITAIN—**RUSSWIN LYCEUM THEATRE** (T. J. Lynch, mgr.): **The Bennett-Moulton** co. Sept. 18-23 closed to good patronage. **William T. Hodge** in **Eighteen Miles from Home** 27; fair business. **Lillian Albertson** and **Mrs. Georgia Dixon** are prominent in cast. **American Vitaphone** co. 30. **Penberg Stock** co. 2-7. **MAJESTIC THEATRE** (H. H. Jennings, mgr.): **De Wolf Hopper** 29. **Jennie Mai Hall** in **The Street Singer** 30. **The Mystery of New York** 2-4.

WATERBURY—**POLY THEATRE** (Jean Jacques, mgr.): **Rose Coghlan** and her co. in **The Duke of Killarney** Sept. 23 pleased two good sized audiences. **The Ninety** and **Nine** 25 to fair business. **William T. Hodge** in **Eighteen Miles from Home** 30; small but pleased audience. **Henrietta Cushman** in **Mary Mary**, **Quito** 27, to one of the largest and most enthusiastic houses of the season.

MERIDEN—**THEATRE** (Jackson and Reed, lessees and mgrs.): **Bennett-Moulton** co. Sept. 18-23 presenting first half of week **A Jealous Wife**, **Fatal Coin**, **Paust**, and **Shadowed Lives** to **R. O. O.**; splendid. **Eva Tangay** in **The Samba Girl** 3. **Franklin Woodford** 4.

TORRINGTON—**UNION THEATRE** (C. W. Vohmann, mgr.): **The Rocky Road to Dublin** Sept. 15 pleased a full house. **Maggie Landis** 18; fair business; co. good. **Buster Brown** 19; pleased a large audience; co. good. **Rose Comedy** co. 2-7. **Under Southern Skies** 10.

WINSTED—**OPERA HOUSE** (J. E. Spaulding, mgr.): **Bennett-Moulton** co. closed a very successful week Sept. 23, breaking records all to place. Plays last half week: **The Fatal Coin**, **A Jealous Wife**, **The Working Girl**, **The Day of Judgment**.

WILLIMANTIC—**LOOMER OPERA HOUSE** (John H. Gray, mgr.): **Buster Brown** Sept. 21; large audience. **The Rocky Road to Dublin** Sept. 15. **Miles from Home** 29. **Eva Tangay** 2.

BRISTOL—**OPERA HOUSE** (F. B. Michael, prop.): **Slaves of the Mine** Sept. 25; good co.; good business. **Bennett-Moulton** co. 2-7. ITEM: The house has been thoroughly renovated.

DANBURY—**TAYLOR'S OPERA HOUSE** (F. A. Swann, mgr.): **David Harum** Sept. 23 closed large audience. **Rose Comedy** co. 25-30; poor co.; fair business.

MIDDLETOWN—**MIDDLESEX** (Henry Engel, mgr.): **William T. Hodge** in **Eighteen Miles from Home** Sept. 28. **Bennett-Moulton** co. 2-7.

DELAWARE.

WILMINGTON—**GRAND OPERA HOUSE** (Jesse K. Ray, mgr.): **Baker** in **Taylor** Sept. 23, fair business. **The House** 28; good house. **Shelby Holmes** 29. **Way Down East** 30. **Woodland** 2.

LYCEUM THEATRE (Daniel Humphries, mgr.): **Shelby Holmes** 25-27; good business. **A Son of Rest** 28-30. **Paris** by Night 2-4.

FLORIDA.

JACKSONVILLE—**DUAL THEATRE** (J. D. Burbridge, mgr.): **The Fortune Teller** Sept. 23, 24; good business; performance fairly satisfactory. **The International Vaudeville Stars** 22, 23 failed to please. **Buster Brown** 26. **Shelby Holmes** in **The Fortune Teller** 28. **Frank Deane** in **The Office Boy** 29, 30.

GEORGIA.

AUGUSTA—**GRAND OPERA HOUSE** (William Schwelger, mgr.): **Shelby Holmes** in **The Fortune Teller** Sept. 21; first-class, to medium business. **International Vaudeville Stars** 22, 23 canceled. **Peter F. Baker** 26. **Shelby Holmes** 27. **Shelby Holmes** in **The Fortune Teller** 28. **James Young** 31. **Al. G. Field's** **Minstrels** 12. **MONTE SANO CASINO** (Wm J. Irvine, mgr.):

Pensacola—**Gypsy** co. 25-30 to good business, presenting **A Naval Hero**, in **The Land of the Sky**, **Ten Nights in a Bar Room**. This closes the season.

ATLANTA—**GRAND THEATRE** (H. L. De Gize, mgr.): **Al. G. Field's** **Greater Minstrels** Sept. 21, 22; good performance; large house. **Felt Miller** and his **Old South Quartette** 23; pleased capacity. **McFadden's Row of Flats** 25, 26; fair performance; fair house. **The Fortune Teller** 27, 28. **Louis James** 2, 3. **De Gize**, mgr.: **How Barker Butted in** 29-30; good performance; good house. Next week, **The Fanny** Mr. Dooley.

COLUMBUS—**SPRINGER OPERA HOUSE** (F. H. Springer, mgr.): **De Wolf Hopper** Sept. 20, 21, 22, 23 in **Immortal Heart**. **A Newsboy**, **Why Women Laugh**, **An Uproar at Home**, **Minors**, **A Struggle for Gold**, and **At Phil's Peak**, to good houses; good performances. **The Fortune Teller** 25, to large audience; failed to please. **Shelby Holmes** in **The Office Boy** 26. **Shelby Holmes** in **The Office Boy** 27. **Murray and Mack** 30. **CRUMPS' FAIR CASINO** (Maude Brown, mgr.): **The Rhodes** **Bratton Comedy** co. Sept. 18-23 in

ing business. The House 28. Mahan's Big Musical 28.

COUNCIL BLUFFS.—THEATRE (A. B. Bell, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28.

KANSAS.

TOPKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

NEWTON.—NEW BROADWAY OPERA HOUSE (J. Williams, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

PAOLA.—MALLORY (Charles H. Mallory, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

LAWRENCE.—ROBERTSON'S OPERA HOUSE (Irving Hill, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

COLUMBUS.—McGHEE THEATRE (W. E. McGhee, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

OTTAWA.—ROBERTSON'S THEATRE (S. R. Hubbard, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

PORT SCOTT.—DAVIDSON (Harry C. Erlich, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

EMPORIA.—WHITNEY OPERA HOUSE (Fred Corbett, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

BURLINGTON.—MIDLAND OPERA HOUSE (L. D. Frazier, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

STERLING.—AUDITORIUM (Barnett and Findlay, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

KENTUCKY.

PADUCAN.—KENTUCKY (Thos. W. Roberts, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

CHAMUTE.—HETTRICK THEATRE (G. W. Johnson, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

LEWISTON.—OPERA HOUSE (Charles Scott, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

OWENSBORO.—GRAND OPERA HOUSE (Pedley and Burch, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

RICHMOND.—GRAND OPERA HOUSE (Just and Butler, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

SONNET.—OPERA HOUSE (C. M. Thatcher, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MORGANFIELD.—GRAND OPERA HOUSE (C. F. Hart, acting mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Mayo and Taylor, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

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AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

BELFAST.—OPERA HOUSE (W. J. Chifford, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank T. Rhodes, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollibaugh, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

FALL RIVER.—ACADEMY OF MUSIC (Gahn and Grant, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

LYNN.—AUDITORIUM (Harry Kates, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Worcester.—THEATRE (James F. Rock, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Lowell.—OPERA HOUSE (Fay Brothers and Howland, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

FITCHBURG.—CUMINGS THEATRE (Wallace and Henckburg, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

SALEM.—THEATRE (G. R. Chastanot, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

ATHOL.—OPERA HOUSE (Albert Ellsworth, prop. and mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Taunton.—THEATRE (Cahn and Cross, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Turners Falls.—COLLE OPERA HOUSE (Fred Colla, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MICHIGAN.

BATTLE CREEK.—POST THEATRE (R. R. Smith, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Saginaw.—ACADEMY (J. M. Ward, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

ST. JOHNS.—ALLISON THEATRE (O. L. Klaser, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Bay City.—WASHINGTON THEATRE (W. J. Dutton, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

ITHACA.—OPERA HOUSE (Fred S. Brown, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Kalamazoo.—ACADEMY OF MUSIC (R. A. Bush, prop. and mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

ADRIAN.—NEW CHORUS OPERA HOUSE (C. D. Hardy, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Flint.—STONE'S OPERA HOUSE (Albert C. Peck, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Coldwater.—TRENTS OPERA HOUSE (John T. Jackson, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Grand Rapids.—MAJESTIC (O. Stair, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Marquette.—OPERA HOUSE (A. F. Koopke, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Hancock.—KERRIDGE THEATRE (Ray Kerridge, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Lansing.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Ypsilanti.—OPERA HOUSE (T. G. Scott, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Owosso.—OPERA HOUSE (C. Meisenbacher, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Calumet.—THEATRE (J. D. Cuddihy, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Jackson.—ATHENAEUM (H. J. Porter, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Cadillac.—THEATRE (C. E. Russell, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Chesapeake.—CITY OPERA HOUSE (H. J. Todd, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MINNESOTA.

Winona.—OPERA HOUSE (O. F. Burlingame, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Red Wing.—AUDITORIUM (Ralph G. Taber, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Brainerd.—OPERA HOUSE (C. P. Walker, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Rochester.—METROPOLITAN THEATRE (J. E. Reid, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Albert Lea.—BROADWAY THEATRE (W. F. Gage, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Fulton.—PRATT'S THEATRE (C. F. Wilber, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MISSISSIPPI.

Columbus.—OPERA HOUSE (F. W. Meaz, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MISSOURI.

Fulton.—PRATT'S THEATRE (C. F. Wilber, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

just completed an addition thereto (dressing-rooms) 15 x 30 feet, two stories.

LOUISIANA.—PARKS THEATRE (Michael F. Dallett, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MEXICO.—GRAND OPERA HOUSE (A. M. Whitman, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

DE SOTO.—JEFFERSON (Leon Herrick, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MONTANA.

HELENA.—THEATRE (George A. Miner, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnoise, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

NEBRASKA.

LINCOLN.—OLIVER (Zehrun and Crawford, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Grand Island.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

NEW HAMPSHIRE.

Manchester.—OPERA HOUSE (E. W. Hartington, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

LACONIA.—MOULTON OPERA HOUSE (William H. Van Duser, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

NEW JERSEY.

Trenton.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

Salem.—GRAND OPERA HOUSE (William Alexander, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

PLAINFIELD.—NEW PLAINFIELD THEATRE (W. J. Conahan, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

FATONSON.—OPERA HOUSE (John J. Gochline, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

BRIDGEPORT.—CRITERION THEATRE (M. B. Bridgerton, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

CANDLER.—THEATRE (M. W. Taylor, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

NEW YORK.

Rochester.—NATIONAL THEATRE (Max Hartz, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

ROCHESTER.—NATIONAL THEATRE (Max Hartz, mgr.): The House 28. Mahan's Big Musical 28. The Little House 28. The House 28. Mahan's Big Musical 28. The Little House 28.

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1918, Jan., July 22.

DATES AHEAD

Managers and agents of traveling companies and correspondence are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREXIT TIME: Du Quoin, Ill., Oct. 2, Marion 4.
A BUNCH OF KIDS: (Gus Schumacher, mgr.): Augusta, Ga., Oct. 2, Charleston 3, C. 4, Savannah 5, St. Augustine 6, Jacksonville 7, Waycross 8, Gainesville 9, Volusia 10, Titusville 11, Titusville 12, Titusville 13, Titusville 14.
A BUNGLER'S SWIFTHART: (John Connors, mgr.): Winnebago City, Minn., Oct. 2, Mapleton 3.
A COUNTRY KID: (H. B. Whitaker, mgr.): Monon, Ind., Oct. 2, Bensenville 3, Monticello 4, Sheldon 5.
A DANGEROUS LIFE: (M. R. Goodman, mgr.): Johnsbury, Pa., Oct. 3, Brockwayville 4, Reynoldsville 5, Hartings 6, Altoona 7.
A DESPERATE CHANCE: (Anthony Mitchell, mgr.): Charleston, Oct. 2-7.
A FIGHT FOR LIFE: (Leon Friedman, mgr.): Pittsburgh, Pa., Oct. 2-7.
A GIRL OF THE STREETS: (Laura Alberta, mgr.): Decker and Verone, mgrs.: Columbus, O., Oct. 2-4, Wilmington 5, Xenia 6, Springfield 7, Wheeling, W. Va., Oct. 8-14.
A HUMAN SLAVE: (Eugene Spofford's): Los Angeles, Cal., Oct. 1-7.
A HUMAN SLAVE: (Lamar, mgr.): Oct. 6.
A JOLLY AMERICAN TRAMP: (H. P. Franklin, mgr.): Monon, Ind., Oct. 3, Galena 4, Plattville 5, W. 6, Mineral Point 7.
A LITTLE OUTCAST: (Eastern: R. A. Hanks, mgr.): Ypsilanti, Mich., Oct. 2, Adrian 3, Jackson 4, Allegan 5, Plainwell 7, Big Rapids 9, Ludington 10, Findlay 11, Cadillac 12.
A MILLIONAIRE TRAMP: (Fred S. Thomas, mgr.): Lorain, O., Oct. 3, Ashland 4, Beaver Falls 5, P. 6, Salineville 7, 11, Toronto 12, Steubenville 14.
A PAIR OF COUNTRY KIDS: (Smith and Banman, mgrs.): 2-4, Hamilton, Pa., Oct. 2, Mauch Chunk 4, White Haven 5, Fredrick 6, Lancaster 7, Jersey Shore 9, Monticello 10, Berwick 11, Lewisburg 12, Jeannette 13, Bradford 14.
A PAIR OF PINKIES: (New York City Oct. 2-7.
A FOUR RELATIONS: (Scottsdale, Pa., Oct. 3, Mt. Pleasant 4, Bradford 5, Greensburg 7.
A RABBIT FOOT: (Pat Chappelle, mgr.): Hubbard City, Tex., Oct. 2, Waco 4.
A RACE FOR LIFE: Akron, O., Oct. 2, Sandusky 4, Toledo 5, H. 6-14.
A ROMANCE OF COON HOLLOW: (A. C. Allen, mgr.): Quebec, Can., Oct. 2-4, Ottawa 5-7, Saranac Lake, N. Y., 10, Malone 11, Ogdensburg 12, Watertown 14.
A ROMANCE OF COON HOLLOW: (Geo. P. Haines and Co., mgrs.): Yale, Mich., Oct. 4, Davison 5, Ypsilanti 6, Dexter 7.
A ROYAL SLAVE: (Western: Gordon and Bennett, mgrs.): R. B. Stevens, mgr.: Fond du Lac, Wis., Oct. 2, Waukegan 3, Waukegan 4, Stoughton 5, Sparta 7, Winona, Minn., 9, Rochester 10, Northfield 11, Fairbank 12, Mankato 13, Mason 14.
A ROYAL SLAVE: (Northern: Gordon and Bennett, mgrs.): Fred Miller, mgr.: Hudson, Mich., Oct. 3, Piquette 4, Piquette 5, Bloomington 6, Bryan 7, Auburn, Ind., 9, Columbia City 10, Warsaw 11, Plymouth 12, Rochester 13, Knox 14.
A ROYAL SLAVE: (Eastern: Gordon and Bennett, mgrs.): Col. C. W. Roberts, mgr.: Delaware, O., Oct. 3, Bucyrus 4, Carey 5, Kenton 6, Findlay 7, Union 8, Sandusky 9, Findlay 10, Crestline 11, Gallon 12, Shelby 13, Mansfield 14.
A RUNAWAY BOY: (M. H. Myers, mgr.): Jersey City, N. J., Oct. 2-7.
A RUSSIAN RIT: (W. Dick Harrison, mgr.): Abilene, Kan., Oct. 5, Harrison 6, Manhattan 7, Atchison 14, Leesworth 15.
A SLAVE OF THE MILL: (Gordon and Bennett, mgrs.): Harry Gordon, mgr.: Houtdale, Pa., Oct. 3, Tyrone 4, Louisa 5, Middletown 6, Lancaster 7, York 8, Coatesville 10, Phoenixville 11, Norristown 14.
A WIFE'S SECRET: (Lousville, Ky., Oct. 1-7, St. Louis Mo., 9-14.
A YANKEE CIRCUS ON WHEELS: New York City Aug. 30-Indefinite.
AFTER MIDNIGHT: New York City Oct. 2-7.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): Chicago, Ill., Sept. 18-Oct. 3.
ALL THE COMFORTS OF HOME: New York City Oct. 2-7.
ALONE IN THE WORLD: Wheeling, W. Va., Oct. 2-3.
AN ARISTOCRATIC TRAMP: (B. E. Lester, mgr.): Beaumont, Tex., Oct. 3, Houston 4, Galveston 5, La Grange 6, Houston 7.
AN ARISTOCRATIC TRAMP: (Harry A. Murray, mgr.): Perry, Okla., Oct. 3, Stillwater 4, Pawnee 5, Tulsa 6, Muskogee 7, Tahlequah 9.
ANGEL, MARGARET: New York City Sept. 21-Indefinite.
AN ORPHAN'S PRAYER: (Marion Shreeley, mgr.): Stanley, Wis., Oct. 3, Kau Claire 4, Menominee 5, Bad Wing, Minn., 6, Lake City 7, Galeville, Wis., 8.
ARIZONA: (Davis J. Ramage, mgr.): San Francisco, Cal., Oct. 1-7.
AS TOLD IN THE HILLS: (W. F. Mann, mgr.): Kewanee, Ind., Oct. 3, Frankfort 4, Brazil 6, Danville, Ill., 7, Benton 8, Chatterworth 10, Fairbury 11, Gilman 12, Pontiac 13, Bloomington 14.
AS YE BOW: Boston, Mass., Oct. 2-14.
AT CRIPPLE CREEK: (E. J. Carpenter's): Cherryville, Kan., Oct. 4, Coffeyville 5, Chanute 6, Joplin, Mo., 7, Pittsburg, Kan., 8, Columbus 9, Galena 10, Parsons 13, Jola 14.
AT PINKEY RIDGE: (O. Higgins, mgr.): Iowa City, Ia., Oct. 3, Burlington 4, Rock Island 11, 12, Davenport 14, 15, Streator, Ill., 7, Chicago 8-14.
BARRYMORE, ETHEL: San Francisco, Cal., Sept. 25-Oct. 7.
BATES, BLANCHE: (David Belasco, mgr.): Pittsburgh, Pa., Oct. 2-7.
BELLEVUE, KYRLE: (Lieber and Co., mgrs.): Boston, Mass., Oct. 2-7, Bangor, Me., 15.
BIG HUR: Spokane, Wash., Oct. 2-7.
BIG HEARTED JIM: (Kilmt and Gansole, mgrs.): Frank Gansole, mgr.: Danville, Ill., Oct. 3, Home 4, Lafayette 5, Loganport 6, Marion 7, Cincinnati, O., 8-14.
BUSTER BROWN: (M. R. Raymond's): Kansas City, Mo., Oct. 1-7.
CANTER, MRS. LESLIE: New York City Sept. 20-Oct. 7.
CHECKERS: (The Kirs La Shelle Co., mgrs.): Pittsburgh, Pa., Oct. 2-7.
CHERRY VALLEY: (Eastern: R. E. French, mgr.): Monticello, Ia., Oct. 3, Anamosa 4, Cedar Rapids 5, Clinton 6, Des Moines 7, Davenport 8, Tipton 9, West Liberty 11, Iowa City 12, Muscatine 13, Burlington 14.
COGHILLAN ROSE: New London, Conn., Oct. 3, Lowell, Mass., 4.
CONFESIONS OF A WIFE: (A. H. Wood, mgr.): Chicago, Ill., Oct. 2-7, Cincinnati, O., 9-14.
CRIMINAL HENRIETTA: Worcester, Mass., Oct. 3.
CURTIS'S LAST FIGHT: (Frank G. Rhodes, mgr.): Philadelphia, Pa., Oct. 2-7, Baltimore, Md., 9-14.
DAILY A. B. C.: (Lester and Co., mgrs.): Indefinite.
DANGERS OF WORKING GIRLS: (A. H. Wood, mgr.): Trenton, N. J., Oct. 2-4, Bridgeport 5, Watertown 7, New York City 9-14.
DE GRASSI, JOSEPH: Charleston, Ill., Oct. 3, Lincoln 4, Jacksonville 5, Rock Island 6, Louisville 7, Springfield 8, De Soto 10, Murfreesboro 11, Harris 12, Cairo 13, Fulton, Ky., 14.
DAVID HARRIS: Worcester, Mass., Oct. 2, 3.
DAVID HARRIS: Manchester, N. H., Oct. 2.
DEAN, WALTER: (Lester and Co., mgrs.): Montreal, Can., Oct. 2-7, Brockville 8, Kingston 10, Belleville 11, Peterborough 12, Lindsay 13, Orillia 14.
DORA THOMAS: (Eastern: Harry Mayo, mgr.): Bethel, Pa., Oct. 3, South Bethlehem 4, Hopedale 5, Pottsville 6, Scranton 7.
DORA THOMAS: (C. Rowland and Clifford, mgrs.): Cantonville, Ill., Oct. 3, Wyoming 4, Monmouth 5, Galveston 6, Canton 7, Peoria 8, Peoria 9, Minor 10, Monticello 11, Lincoln 12, Decatur 13, Chicago 14.
DORA THOMAS: (D. L. E. Pond, mgr.): Huntington, Ind., Oct. 2, Decatur 3, Fort Wayne 4, Hartford 5, Kokomo 10, Tipton 11, Elwood 12, Alexandria 13, Elwood 14.
DORA THOMAS: (Western: W. T. Gashill, mgr.): Colfax, Wash., Oct. 2, Oakesdale 4, Niverville 5, North Yakima 6, Ellensburg 7, Seattle 8-14.
DORA THOMAS: (D. G. Hartman, mgr.): New Martinsville, W. Va., Oct. 4, Wheeling 5-7, Washington 8, 9, Waynesburg 10, Moonsville 11, New Martinsville 12, Vandergrift 13, Leechburg 14.
DOWN BY THE SEA: (H. W. Combs, mgr.): Hamilton, Ont., Oct. 2, Brantford 4, Stratford 5, Galt 6, Woodstock 7, Petrolia 8, Port Huron, Mich., 10, St. Catharines 11, Flint 14.
DR. JERVIS AND MR. NYDE: (The Rule Welch Company, mgrs.): Redlands, Cal., Oct. 3, Pomona 4, Ontario 5, Santa Ana 6, Riverside 7, New York City 9, New York City 10, New York City 11, New York City 12, New York City 13, New York City 14.
ERIE HOLDEN: (W. R. Scammon, mgr.): Warsaw, N. Y., Oct. 2, Danville 4, Wellsville 5, Bradford, Pa., 6, Jamestown, N. Y., 7, Johnstown, Pa., 10, St. Marys 11, Ridgway 12, Clearfield 13, Reids 14, New York City 15.
EIGHT MILES FROM HOME: Norwich, Conn., Oct. 3, River Point, N. Y., 4, Woonsocket 5, Malden, Mass., 6, Marlboro 7, Newport, R. I., 8, Brockton, Mass., 10, St. Francisburg, N. H., Lawrence 12, Greenfield 13, Salem 14, Andover, N. H., 15.

ELLIOTT, MARINE: New York City Sept. 4-Indefinite.
ELIABER, EPIFANIE: (Rushfield, Va., Oct. 3, Roanoke 4, Lynchburg 5, Richmond 6, Norfolk 7, Wilmington, N. C., 8, New Bern 10, Raleigh 11, Greensboro 12, Winston-Salem 13, Charlotte 14, Darlington, S. C., 16.
EMERSON, MARY: Troy, N. Y., Oct. 3, Johnstown 4, Herkimer 5, Norwich 6.
FANTASMA: (Hanson's): St. Louis, Mo., Oct. 1-7.
FAT LIPS IN NEW YORK: (A. H. Woods, mgr.): Hartford, Conn., Oct. 2-4, Albany, N. Y., 5-7, New York City 9-14.
FATTY FELIX: (Burt Jacobs, mgr.): Prospect, Ill., Oct. 3, Amboy 4, Kewanee 5, Bushnell 6, Bloomington 7, Peoria 8, Moline 9, Moline 10, Lexington 11, Farm City 12, Peoria 13, Marshall 14.
FAULT: (Porter J. White's): Portland, Mich., Oct. 3, Belding 4, Grand Lodge 5, Charlotte 6, Battle Creek 7.
FIVERSHAM, WILLIAM: Cincinnati, O., Oct. 2-7.
FIGHTING FATE: Philadelphia, Pa., Oct. 2-7.
FISHER, ALICE: Burlington, Ia., Oct. 2-7.
FISKE, MRS. AND THE MANHATTAN COMPANY: (Harrison Gray Fiske, mgr.): New York City Sept. 25-Oct. 14.
FITZGERALD AND GRIDLEY: Ithaca, Mich., Oct. 3, South Haven 4, Sarnia, Can., 5, Port Huron, Mich., 6, Lansing 7, Bay City 9, Coldwater 10, Holly 11, Pontiac 12, Hudson 13, Mishawaka 14.
FOUR EYES: (H. B. Whitaker, mgr.): Waukegan, Wis., Oct. 3, N. McGregg 4, Elmhurst 5, New Kensington 6, Nora Springs 7, Garner 8, Forest City 10, Wells, Minn., 11, Winnebago 12, Fairmont 13, St. James 14, New Ulm 15.
FOUR HIS OWN: (J. M. Crim, mgr.): Geo. N. Bellinger, mgr.: Camden, N. J., Oct. 2-7.
GALLATIN, ALBERTA: (Kane, Shipman and Colbin, mgrs.): Connelville, Pa., Oct. 3, Uniontown 4, Weston, W. Va., 5, Ashland, Ky., 6, Charleston, W. Va., 7, Hot Springs 10, Garden 11, Prescott 12, Hope 13.
GAY NEW YORK: (Charles Barton, mgr.): Milwaukee, Wis., Oct. 1-7, Chicago, Ill., 8-14.
GILMORE, PAUL: (Chicago, Ill., mgr.): Syracuse, N. Y., Oct. 3, Utica 4, 5, Albany 6, Troy 7, Binghamton 8, Elmira 9, Binghamton 10, Elmira 11.
GRAPEVINE, CHARLES: Buffalo, N. Y., Oct. 2-7, Rochester 9-11, Syracuse 12-14.
GRIFFITH, JOHN: (Sandsky, O., Oct. 3, Lorain 4, Bowling Green 5, Wapakoneta 6, Huntington, Ind., 7, Bellefontaine 8, Findlay 10, Springfield 11, Lima 12, Ashland 13, Marion 14, Waco 15.
HACKETT, JAMES K. AND MARY MANNING: New York City Sept. 25-Indefinite.
HALL, HOWARD: (Henry Piersen, mgr.): Pittsburgh, Pa., Oct. 2-7, New York City 9-14.
HANFORD, CHARLES: (J. Lawrence Walker, mgr.): Charleston, W. Va., Oct. 3, Huntington 4, Frankfort, Ky., 5, Lexington 6, 7, Louisville 9-11, Owensboro 12, Madisonville 13, Henderson 14.
HANS HANSON: (J. M. Crim, mgr.): St. Paul, Minn., Oct. 3, Glenwood 4, Buffalo 5, River Falls, Wis., 6, Ellsworth 7, New Richmond 8, Barron 10, Rice Lake 11, Ladysmith 12, Pontiac 13, Tomahawk 14, Minocqua 15.
HAPPY HOOLIGAN: (Joe Pettigill, mgr.): St. Louis, Mo., Oct. 1-7.
HEARTS OF GOLD: (Phil Hunt, mgr.): Albany, N. Y., Oct. 2-4, Hoboken, N. J., 5-7, Pittsburgh, Pa., 9-14.
HENDERSON, BEN: (Wm. Gray, mgr.): Butler, Pa., Oct. 3, N. Kensington 4, Elmhurst 5, New Kensington 6, Sharon, Pa., 7, Elvira, O., 9, Lorain 10, Fostoria 11.
HER FIRST FALSE STEP: (C. F. Whitaker's): Kansas City, Mo., Oct. 1-7.
HER ONLY SIN: (Lester and Co., mgrs.): Neillville, Wis., Oct. 3, Marshfield 4, Wausau 5, Stevens Point 6, Fond du Lac 7, Appleton 8, Plymouth 9, Waupun 10, Kenosha 11, Elkhorn 12, Beloit 13, Harvard 14, Janesville 15.
HER WEDDING DAY: (James Wall, mgr.): Cincinnati, O., Oct. 1-7, Evansville, Ind., 8, Terre Haute 9, 10, Indianapolis 12-14.
HIGGINS, DAVID: (E. D. Stair, mgr.): Minneapolis, Minn., Oct. 2-7.
HIS FATHER'S SIN: (Jed Carlson, mgr.): Carson, Ia., Oct. 3, Macdonald 4, Red Oak 5, Vallica 6, Clarinda 7, Clearfield 10, Tingley 11, Van Wert 12, Cassville, Mo., 13, Leon, Ia., 14, Osceola 15, Lucas 17.
HIS LAST DOLLAR: (E. D. Stair, mgr.): Minneapolis, Minn., Oct. 1-7.
HOME FOLKS: Springfield, Ill., Oct. 5-7, St. Louis, Mo., 8-14.
HONEY HEARTS: (Kilmt and Gansole, mgrs.): William Marble, Jr., mgr.: Bellingham, Wash., Oct. 3, Anacortes 4, Sedro Woolley 5, Tacoma 6, 7, Hoquiam 8, Montesano 10, Centralia 11, Chehalis 12, Vancouver 13, C. 15, Portland, Ore., 16-21.
HOOLIGAN: (J. M. Crim, mgr.): (Frank and Brown, mgrs.): Navasota, Tex., Oct. 2, Bryan 3, Taylor 4, Austin 7, Marshall 11, Texarkana 12, Hot Springs, Ark., 13, Pine Bluff 14.
HOOLIGAN'S TROUBLES: (A. J. Aylesworth, mgr.): Mitchell, S. D., Oct. 3, Huron 4, Aberdeen 5, Oakes, N. D., 6, Valley City 7, Carrington 9, New Rockford 10, Rugby 11, Minot 12.
HOYT, ED N.: Manitowish, Mich., Oct. 4.
HOW BAXTER BUTTER IN: Montgomery, Ala., Oct. 12-14.
HOW HEARTS ARE BROKEN: (J. E. Clifford, mgr.): Milwaukee, Wis., Oct. 1-7.
HUMAN HEARTS: (Jay Simms, mgr.): Chattanooga, Tenn., Oct. 3, Atlanta 4, 5, Home 6, Athens 7, Augusta 8, 9, 10, Savannah 12, Savannah 13, Jacksonville, Fla., 14.
HUMAN HEARTS: (Eastern: Jesse M. Blanchard, mgr.): Corning, N. Y., Oct. 3, Wellsville 4, Williamsport 5, Elmira 6, Elmira 7, Elmira 8, Elmira 9, Elmira 10, Elmira 11, Elmira 12, Elmira 13, Elmira 14, Elmira 15.
HUMAN HEARTS: (Western: Wm. Franklin Riley, mgr.): Lawrence, Kan., Oct. 3, St. Joseph, Mo., 4, 5, Lincoln, Neb., 6, 7.
HUNTINGS: (The Harry Dull, mgr.): Chillicothe, O., Oct. 3, Circleville 4, Toledo 7, Newark 9, Mt. Vernon 10.
IKEY AND ABEY: (Edwin R. Salter, mgr.): Ogdensburg, N. Y., Oct. 3.
IN OLD KENTUCKY: (A. W. Dingwall, mgr.): Seattle, Wash., Oct. 3, Bellingham 4, Everett 5, Everett 6, Everett 7, Everett 8, Everett 9, Everett 10, Everett 11, Everett 12, Everett 13, Everett 14, Everett 15.
IN OLD VIRGINIA: (W. C. Ware, mgr.): Kirkville, Mo., Oct. 3, Unionville 4, Carterville, Ia., 5, Albia 6, Indianapolis 7.
IN THE WRONG HOUSE: Burlington, N. J., Oct. 3, Atlantic City 4, Easton 5, Paterson 6, Paterson 7, Paterson 8, Paterson 9, Paterson 10, Paterson 11, Paterson 12, Paterson 13, Paterson 14, Paterson 15.
JEFFERSON, THOMAS: Boston, Mass., Sept. 25-Oct. 7.
JERRY FROM KERRY: Millbank, S. D., Oct. 3, Graceville, Minn., 4, Wabpeton, N. D., 5, Ortonville, Minn., 6, Ortonville 7, Ortonville 8, Ortonville 9, Ortonville 10, Ortonville 11, Ortonville 12, Ortonville 13, Ortonville 14, Ortonville 15.
JUST OUT OF COLLEGE: New York City, Sept. 25-Indefinite.
KENDALL, KERR: St. Paul, Minn., Oct. 1-4, Minneapolis 5-7, Milwaukee, Wis., 10, 11, Aurora, Ill., 12, Elmhurst 13, Oak Park 14, Elmhurst 15.
KING OF TRAMPS: (Eastern: Empire Amusement Company, mgrs.): Johnstown, Pa., Oct. 3, Altoona 4, Bainesboro 5, Hastings 6, Piquette 7, Glen Campbell 9, Coalport 10, Crosson 11, Windsor 12, LACKY, E. C. (Orrill 13, Barre 14).
McPADDEN'S FLATS: (Thos. R. Henry, mgr.): Columbia, S. C., Oct. 3, Augusta, Ga., 4, Columbus 5, Montgomery 6, Ala.
MALONEY'S WEDDING DAY: (Jas Haines, mgr.): Asheville, N. C., Oct. 3.
MANTILL, ROBERT: (Wm. A. Brady, mgr.): Omaha, Neb., Oct. 1-7.
MASON AND MASON: Raleigh, N. C., Oct. 3, Newburg 4, Wilmington 5, Charlotte 6, Columbia, S. C., 7.
MELVILLE ROSE: (J. H. Striling, mgr.): Grand Rapids, Mich., Oct. 1-7, Detroit 8-14.
METASTAR, HARRY: (Olive Morone, mgr.): Oakland, Cal., Oct. 2-7.
MORE TO BE PITTED THAN SCORED: (Chas. E. Hanes, mgr.): Boston, Mass., Oct. 2-7.
MORRISON, LEWIS: (Wallace Barrett, mgr.): Lewiston, Me., Oct. 2, Sherbrooke, Can., 4, Quebec 5-7, Montreal 8-14.
MORTIMER, LILLIAN: (No Mother to Guide Her: Decker and Verone, mgrs.): Muscatine, Ia., Oct. 2, Davenport 4, Moline, Ill., 5, Rock Island 6, Joliet 7, Chicago 8-14.
MORTONS, THE FOUR: (Ferry G. Williams, mgr.): New York City Oct. 2-7.
MR. PLASTER OF PARIS: (Tuck and Marks, mgrs.): Lewiston, Ill., Oct. 3.
MRS. LEFFINGWELL'S BOOTS: Minneapolis, Minn., Oct. 1-4.
MRS. TEMPLE'S TELEGRAM: St. Louis, Mo., Oct. 1-7.
MRS. WIGGS OF THE CARRIAGE PATCH: (Lieber and Co., mgrs.): Butte, Mont., Oct. 2, 3.
MUGGS LANKING: (Henshaw Brothers, mgrs.): Madison, N. Y., Oct. 4, Oswego 5, Canastota 6, Adirondack 7, Jersey Shore, Pa., 9, Johnstown 11, 12.
MURPHY, JOSEPH: (Geo. Kennedy, mgr.): Montreal, Can., Oct. 2-7, Brockville 8, Kingston 10, Belleville 11, Orillia 12, Orillia 13, Barre 14.
MURPHY, TIM: St. Joseph, Kan., Oct. 3, Wichita 4, Rocky Ford 5, Pueblo 7, Denver 9-14.
MURRAY AND MACK: (Olie Mack and Joe M. Spars, mgrs.): Orange, Tex., Oct. 4, Brownout 5, Houston 6, Houston 7, Houston 8, Houston 9, Houston 10, Houston 11, Houston 12, Houston 13, Houston 14, Houston 15.
MY TOM BOY GIRL: Newark, N. J., Oct. 2-7.
MY WIFE'S FAMILY: (Western: W. McGowan, mgr.): Holy, Mich., Oct. 4, Bay City 5, Saginaw 7, W. H. H. (Dorcy and Presley, mgrs.): Boston, Mass., Oct. 3, Barre 4, Brown's Valley 5, Graceville 6, Wheaton 7, Abnercombe, N. D., 8, Christchurch 10, Mapleton 11.
NETTIE THE NEWSGIRL: (Gould and Freed, mgrs.): Rochester, N. Y., Oct. 1-4, Elizabeth 5-7, Philadelphia, Pa., 9-12.
NOT LIKE OTHER GIRLS: (Frederick Schwartz, mgr.): Williamsport, Pa., Oct. 3.
OLCOFF, CHAUNCEY: (Augustus Piton, mgr.): New York City Oct. 2-7.
OLD ARKANSAS: (V. E. Lambert, mgr.): Elk Point, Ia., Oct. 3, Mount Falls, S. D., 4.
OLE OLSON: (Myra, O., Oct. 3, Phillipsburg, Pa., 10).
ON THE BRIDGE AT MIDNIGHT: (Eastern: Kilmt and Gansole, mgrs.): Fred Walton, mgr.: Lansing, Mich., Oct. 3, Port Huron 4, Chatham 5, St. Thomas 6, London 7, Woodstock 9, Stratford 10, Berlin 11, Guelph 12, Hamilton 13, 14.
ON THE BRIDGE AT MIDNIGHT: (Western: Kilmt and Gansole, mgrs.): Daniel Reed, mgr.: Oregon City, Ore., Oct. 3, Eugene 10, Albany 11, Corvallis 12, Roseburg 13, Grant's Pass 14, Medford 15.
OUR NEW MINISTER: (Miller and Conyers, mgrs.): Beloit, Ill., Oct. 3, Prospect 4, Dixon 5, Sterling 6, Kewanee 7, La Salle 8, Streator 9, Kewanee 10, Elgin 11, Waukegan 12, Racine 13, La Salle 14.
OVER NIAGARA FALLS: (A. John F. Barrett, mgr.): New York City, Oct. 3, Belleville 4, Chatham Junction 5, Shelby 6, Corning 7, Galva 8, Marion 10, Marysville 11, Middletown 12, Washington, C. H., 13, Chillicothe 14.
OVER NIAGARA FALLS: (B. Rowland and Clifford, mgrs.): Carthage, Ill., Oct. 3, Elwood 4, Paragould 5, Batesville 6, Little Rock, Ark., 7, Pine Bluff 9, Hot Springs 10, Garden 11, Prescott 12, Hope 13.
**PATTON, W. B. (J. M. Stout, mgr.): Cedar Rapids, Ia., Oct. 2, Independence 3, Waterloo 4, Mason City 7.
PECK'S BAD BOY: Broomton, N. J., Oct. 3, Dover 4, Morristown 5, Clinton 6, Allentown 7, Mauch Chunk 8, Piquette 10, Shenandoah 11.
PRETTY PEGGY: (Sunderly, Pa., Oct. 3, Lewistown 4, Altoona 5, Johnstown 6, Latrobe 7, New Castle 9, Greenville 10, 11, Akron, O., 12, Lorain 13, Elvira 14.
QUEEN OF THE WHITE SLAVES: (A. H. Woods, mgr.): Des Moines, Ia., Oct. 1-4, St. Joseph, Mo., 5, Kansas City 6, Topeka 7, O., Oct. 1-4.
QUINCY ADAMS SAWYER: Louisville, Ky., Oct. 2-7.
RALPH, MARGARET: (Robt. Lee Allen, mgr.): Aberdeen, S. D., Oct. 3, 4, Mitchell 5, Yankton 6, Yankton 7, Elk Point 8, Norfolk, Neb., 10, Wayne 11, Columbus 12, St. Paul, Minn., 13, 14.
REUBEN IN NEW YORK: Brunswick, Ga., Oct. 2, Jacksonville, Fla., 4, St. Augustine 5, Daytona 6, Valdosta, Ga., 7, Waycross 9, Thomasville, Fla., 10, Sealeville 11, Albany, Ga., 12, Americus 13, Cordele 14.
RIP VAN WINKLE: (Eastern: Chas. P. Eller, mgr.): New Harmony, Ind., Oct. 3, Paysonville 4, Mt. Vernon 5, Princeton 6.
**ROBERT, L. (Lieber and Co., mgrs.): Taos, N. M., Oct. 2, 3, Portland, Ore., 4-7, San Francisco, Cal., 9-14.
ROSS, THOMAS: Philadelphia, Pa., Sept. 25-Oct. 7.
RUINED LIVES: (Albert La Valle, mgr.): Bristol, Vt., Oct. 3, Granville, N. Y., 5, Mechanicsville 6, Glen Falls 7, Manchester 8, N. Y., 12-14.
RUSSELL BROTHERS: Newark, N. J., Oct. 2-7.
SECRET SERVICE: (A. H. Woods, mgr.): Chicago, Ill., Oct. 2-7, Indianapolis, Ind., 9-11, Dayton, O., 12-14.
SELIGMAN, MINNIE: Washington, D. C., Oct. 2-7.
SHADOWS ON THE HEARTH: (Arthur C. Alston, mgr.): Dayton, O., Oct. 2-4, Indianapolis, Ind., 5-7, Louisville, Ky., 8-14.
SHE DARED TO DO RIGHT: New York City Oct. 2-7, Philadelphia, Pa., 9-14.
SHERLOCK HOLMES: (Ridgeway, Conn., Oct. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).
SI FLUNKARD: (W. A. Sumner, mgr.): Grand Island, Neb., Oct. 4, Hastings 5, Kearney 6, North Platte 7, Sterling, Col., 9, Cheyenne, Wyo., 10, Greeley, Col., 11, Ft. Collins 12, Loveland 13, Longmont 14, Steamboat, Colo., 15, Steamboat, Colo., 16, Steamboat, Colo., 17, Steamboat, Colo., 18, Steamboat, Colo., 19, Steamboat, Colo., 20, Steamboat, Colo., 21, Steamboat, Colo., 22, Steamboat, Colo., 23, Steamboat, Colo., 24, Steamboat, Colo., 25, Steamboat, Colo., 26, Steamboat, Colo., 27, Steamboat, Colo., 28, Steamboat, Colo., 29, Steamboat, Colo., 30, Steamboat, Colo., 31, Steamboat, Colo., 32, Steamboat, Colo., 33, Steamboat, Colo., 34, Steamboat, Colo., 35, Steamboat, Colo., 36, Steamboat, Colo., 37, Steamboat, Colo., 38, Steamboat, Colo., 39, Steamboat, Colo., 40, Steamboat, Colo., 41, Steamboat, Colo., 42, Steamboat, Colo., 43, Steamboat, Colo., 44, Steamboat, Colo., 45, Steamboat, Colo., 46, Steamboat, Colo., 47, Steamboat, Colo., 48, Steamboat, Colo., 49, Steamboat, Colo., 50, Steamboat, Colo., 51, Steamboat, Colo., 52, Steamboat, Colo., 53, Steamboat, Colo., 54, Steamboat, Colo., 55, Steamboat, Colo., 56, Steamboat, Colo., 57, Steamboat, Colo., 58, Steamboat, Colo., 59, Steamboat, Colo., 60, Steamboat, Colo., 61, Steamboat, Colo., 62, Steamboat, Colo., 63, Steamboat, Colo., 64, Steamboat, Colo., 65, Steamboat, Colo., 66, Steamboat, Colo., 67, Steamboat, Colo., 68, Steamboat, Colo., 69, Steamboat, Colo., 70, Steamboat, Colo., 71, Steamboat, Colo., 72, Steamboat, Colo., 73, Steamboat, Colo., 74, Steamboat, Colo., 75, Steamboat, Colo., 76, Steamboat, Colo., 77, Steamboat, Colo., 78, Steamboat, Colo., 79, Steamboat, Colo., 80, Steamboat, Colo., 81, Steamboat, Colo., 82, Steamboat, Colo., 83, Steamboat, Colo., 84, Steamboat, Colo., 85, Steamboat, Colo., 86, Steamboat, Colo., 87, Steamboat, Colo., 88, Steamboat, Colo., 89, Steamboat, Colo., 90, Steamboat, Colo., 91, Steamboat, Colo., 92, Steamboat, Colo., 93, Steamboat, Colo., 94, Steamboat, Colo., 95, Steamboat, Colo., 96, Steamboat, Colo., 97, Steamboat, Colo., 98, Steamboat, Colo., 99, Steamboat, Colo., 100).
SKINNER, OTIS: Boston, Mass., Sept. 18-Oct. 7.
SKY FARM: Kansas City, Mo., Oct. 1-7.
SLAVES OF THE MINE: (L. J. Stevin, mgr.): Glen Falls, N. Y., Oct. 3, Saranac Lake 4, Upper Lake 5, Malone 7, Potsdam 9, Watertown 11.
SOUTHERN-MARLOWE: Detroit, Mich., Oct. 2-4, Buffalo, N. Y., 5-7.
SULLY, DANIEL: (White E. Boyer, mgr.): Mansfield, O., Oct. 3, Marion 4, Lima 5, Goshen 6, South Bend 7, Kenosha, Wis., 8, Racine 9, Rockford, Ill., 10, Madison, Wis., 12, Oshkosh 13, Fond du Lac 14, Appleton 15, Green Bay 16, Stevens Point 17.
TEN NIGHTS IN A BAR ROOM: (Walter J. McDonald, mgr.): Olean, Mo., Oct. 3, Eldon 4, Meta 5, Freeburg 6, Belle 7.
TEXAS: Milwaukee, Wis., Oct. 1-7.
THE LAST LUTHER: (Frank Hopkins, mgr.): Lamar, Mo., Oct. 4.
THE BANKER'S CHILD: (Harry Shannon, mgr.): Tama, Ia., Oct. 3, Toledo 4, Oelwein 5, La Porte 6, West Union 7, Strawberry Point 8, Manchester 9, Cedar Rapids 10, Ames 11, Des Moines 12, Iowa City 13, Keosauqua 14, Keosauqua 15, Keosauqua 16, Keosauqua 17, Keosauqua 18, Keosauqua 19, Keosauqua 20, Keosauqua 21, Keosauqua 22, Keosauqua 23, Keosauqua 24, Keosauqua 25, Keosauqua 26, Keosauqua 27, Keosauqua 28, Keosauqua 29, Keosauqua 30, Keosauqua 31, Keosauqua 32, Keosauqua 33, Keosauqua 34, Keosauqua 35, Keosauqua 36, Keosauqua 37, Keosauqua 38, Keosauqua 39, Keosauqua 40, Keosauqua 41, Keosauqua 42, Keosauqua 43, Keosauqua 44, Keosauqua 45, Keosauqua 46, Keosauqua 47, Keosauqua 48, Keosauqua 49, Keosauqua 50, Keosauqua 51, Keosauqua 52, Keosauqua 53, Keosauqua 54, Keosauqua 55, Keosauqua 56, Keosauqua 57, Keosauqua 58, Keosauqua 59, Keosauqua 60, Keosauqua 61, Keosauqua 62, Keosauqua 63, Keosauqua 64, Keosauqua 65, Keosauqua 66, Keosauqua 67, Keosauqua 68, Keosauqua 69, Keosauqua 70, Keosauqua 71, Keosauqua 72, Keosauqua 73, Keosauqua 74, Keosauqua 75, Keosauqua 76, Keosauqua 77, Keosauqua 78, Keosauqua 79, Keosauqua 80, Keosauqua 81, Keosauqua 82, Keosauqua 83, Keosauqua 84, Keosauqua 85, Keosauqua 86, Keosauqua 87, Keosauqua 88, Keosauqua 89, Keosauqua 90, Keosauqua 91, Keosauqua 92, Keosauqua 93, Keosauqua 94, Keosauqua 95, Keosauqua 96, Keosauqua 97, Keosauqua 98, Keosauqua 99, Keosauqua 100).
THE BOWERY NEWSGIRL: (Ries and Totten, mgrs.): Lisbon, O., Oct. 4, Akron 5, Orrville 6, Lorain 7.
THE BEHIND THE GUN: (W. W. Woodfolk, mgr.): Toledo, O., Oct. 1-4, Dayton 9-11, Columbus 12-14.
THE CLAY BAKER: (Harry Bubb, mgr.): Urbana, O., Oct. 3, Circleville 4, Lancaster 7, Columbus 9-11.
THE CLAY BAKER: (Wm. A. Brady, mgr.): New York City, Oct. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 3****

PLAYERS: Chicago, Ill., Aug. 27—Indefinite.
 PROCTOR'S FIFTH AVENUE: New York city—Indefinite.
 PROCTOR'S 12TH STREET: New York city—Indefinite.
 SHIRLEY JESSIE: Spokane, Wash.—Indefinite.
 SNOW MORTIMER: Troy, N. Y., Aug. 28—Indefinite.
 SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—Indefinite.
 THANDERER: Milwaukee, Wis.—Indefinite.
 VALLAMONT: Williamsport, Pa.—Indefinite.
 WILLIAMS MALCOLM: Worcester, Mass.—Indefinite.
 THEATRE FRANCAIS: Montreal, Can.—Indefinite.
 YORKVILLE (Dave Weiss, mgr.): New York city—Indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (J. F. Arnold, mgr.): Lebanon, Pa., Oct. 2-7.
 AUBREY STOCK: Auburn, N. Y., Oct. 2-7, Schenectady 9-14.
 BENNETT-MOULTON (Ira E. Newhall, mgr.): Middletown, Conn., Oct. 2-7.
 BENNETT-MOULTON (Will A. Partello, mgr.): Bristol, Conn., Oct. 2-7, South Manchester 9-14.
 BENNETT-MOULTON (F. C. Twichell, mgr.): Watertown, N. Y., Oct. 2-7.
 BENNETT SHOW: Milaca, Minn., Sept. 4—Indefinite.
 BENTON'S COMEDIANS (Pearce R. Benton, mgr.): Arkansas City, Kan., Oct. 2-4, Oklahoma City, Okla., 5-7, Guthrie 12-15.
 BRECKINRIDGE STOCK (Edwin Barrie, mgr.): Beloit, Kan., Oct. 2-7, Clay Center 9-14.
 BRIGGS FLOYD H. (Torbert and Wallace, mgrs.): Glendale, Ill., Oct. 2-7, Carlinville 9-14.
 BROWN KIRK G. (P. Merrick, mgr.): Bellaire, O., Oct. 2-7, Sharnon 9-14.
 BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—Indefinite.
 BURKE-MCCANN: Nanticoke, Pa., Oct. 2-4, Olyphant 5-7.
 CENTURY STOCK (W. Dick Harrison, mgr.): Ballus, Kan., Oct. 2-4, Leavenworth 8-10, Topeka 11-13.
 CHASE-LISTER (Northern: Glenn F. Chase, mgr.): Missouri Valley, Mo., Oct. 2-7.
 CHICAGO STOCK (Chas. H. Rosskam, mgr.): Peasport, O., Oct. 2-7, Norwalk 8-15.
 CHRISTIE STOCK (Archibald K. Christie, prop.): Kingston, N. Y., Oct. 2-7.
 COLUMBIA STOCK: Cortland, N. Y., Oct. 2-7.
 COOK-CHURCH STOCK (H. W. Taylor, mgr.): Burlington, Vt., Oct. 2-7, Pittsfield, Mass., 9-14.
 CORNELL STOCK: Salamanca, N. Y., Oct. 2-7, Franklin, Pa., 9-14.
 COSSGROVE STOCK (John F. Cossgrove, prop.): Westfield, N. Y., Oct. 2-7, Westmoreland 9-14.
 CRAIG-NEVILLE (Chas. H. Neville, mgr.): Mendon, Pa., Oct. 2-7, Butler 9-14.
 DE FEW-BURDETTE STOCK (Thos. E. De Few, mgr.): Selma, Ala., Oct. 2-7.
 DE VONDER CHIESTER STOCK (Phil Levy, mgr.): Paterson, N. J., Oct. 2-7.
 DE VONDER FLORA (J. B. Rotnour, mgr.): Columbus, Wis., Oct. 2-7.
 DE VONDER FLORA (No. 2: J. B. Rotnour, mgr.): Keokuk, Ia., Oct. 2-7.
 DODLEY FRANK: Mount City, Ill., Oct. 2-7.
 ELLER'S STOCK (Geo. A. Lawrence, mgr.): Atchison, Kan., Oct. 1-7.
 EWING, GERTRUDE: Shawnee, Okla., Oct. 2-7, Leavenworth 9-14.
 FAYE LESLIE: Westminster, Vt., Oct. 2-7.
 FENBERG STOCK (Will Deaton, mgr.): Brockton, Mass., 2-7, Fall River 9-14.
 FISK MAY: Pittsfield, Mass., Oct. 2-7.
 FISK STOCK (C. B. Stone, mgr.): Evansville, Ind., Oct. 1-7, East St. Louis, Ill., 8-10, St. Charles 12-14.
 FLEMING, MAMIE (W. H. Gracey, mgr.): Easton, Pa., Oct. 2-7.
 FLYNN, JOSEPH J. STOCK (Eastern: Ralph A. Ward, mgr.): Hartford, Conn., Oct. 2-7.
 FOUNTAIN THEATRE (Central: Kahn and Echols, mgrs.): Lamar, Col., Oct. 2-4, Dodge City, Kan., 5-7, Wichita 8-11, Mauden 12-14.
 FULSON BROTHERS STOCK (Geo. B. Fulton, mgr.): Concord, N. H., Oct. 2-4, Osborn 9-14.
 HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Portsmouth, O., Oct. 2-7.
 HARTIGAN-PRITCHETT (Geo. L. Marion, mgr.): Warren, O., Oct. 2-4, Barabara 5-7, Connecticut 8-11, Astoria 12-14.
 GARDNER (C. A. Gardis, mgr.): Monmouth, Pa., Oct. 2-7.
 GIFFORD-HARRING: Blanchardville, Wis., Oct. 2-7.
 HALL DON C.: Portland, Me., Oct. 2-10.
 HARVEY AND GAGE COMEDY: Northampton, Mass., Oct. 2-7.
 HAYWARD, GRACE (Tom Kress, mgr.): Sedalia, Mo., Oct. 1-7, Nevada 9-14.
 HICKMAN, HENRY (F. H. H., mgr.): Oct. 2-7.
 HIMMELSTEIN'S IDEALS (Geo. A. Himmelstein, mgr.): Akron, O., Oct. 2-7.
 HIMMELSTEIN'S IMPERIAL STOCK: Kalamazoo, Mich., Oct. 2-7.
 HOYT'S COMEDY (H. G. Allen, mgr.): Jackson, Tenn., Oct. 2-7, Cape Girardeau, Mo., 9-14.
 INTERNATIONAL STOCK: Carbondale, Pa., Oct. 2-7, Newburg, N. Y., 9-14.
 JORDAN DRAMATIC (Jas. A. Felts, mgr.): Winterport, Me., Oct. 2-7, Orono 9-14.
 KARELLA, DOT: Portland, Me., Oct. 2-7, Biddeford 9-14.
 KELANE STOCK (A. M. Keller, mgr.): Glasgow, Ark., Oct. 2-7.
 KENNEDY STOCK (O. E. Wae, mgr.): Newport, R. I., Oct. 2-7, Lynn, Mass., 9-14.
 KERRHOPF-HILLMAN STOCK (Ivan Kerrhopf, mgr.): Belleville, Kan., Oct. 2-4, Jewell City 5-7, Kingston 8-11, Montgomery City, Mo., Oct. 2-7.
 LEWIS, DOROTHY (John Mac, mgr.): Olatting, N. Y., Oct. 2-7.
 LOCKER, THE: McPherson, Kan., Oct. 2-4.
 LONG FRANK STOCK: Escobedo, Ariz., Oct. 2-7.
 LORSON STOCK (R. G. Gooden, mgr.): Wichita, Kan., Oct. 2-7.
 MCALPHE STOCK (Harry Katona, mgr.): Tonawanda, N. Y., Oct. 2-7, Middletown 9-14.
 McDONALD STOCK (G. W. McDonald, mgr.): Great Bend, Kan., Oct. 2-7, Eudora 9-14.
 MANHATTAN STOCK (Ballinger and Branson, mgrs.): Pittsfield, Mass., Oct. 2-7, North Adams 9-14.
 MARKS (A. Joe Marks, mgr.): Picton, Can., Oct. 2-7, Trenton 9-14.
 MARKS BROTHERS (R. W. Marks, mgr.): Brockville, Ont., Oct. 2-7.
 MARON, LILLIAN: Weir City, Kan., Oct. 2-4, Parsons 4-6, Coffeyville 4-6, Independence 7, Neodesha 8-11, Fredonia 12-14.
 MATHER, CLARA: Calgary, Alberta, Can., July 3—Indefinite.
 MATTHEW STOCK: Liberty, N. Y., Oct. 2-7.
 MERRY STOCK: Emporia, Kan., Oct. 2-7, Junction City 9-14.
 MURRAY AND MACKAY (Geo. J. Murray, mgr.): Washington, Pa., Oct. 2-7, McKeanport 9-14.
 MYRIEL-HARDER (Eugene J. Hall, mgr.): Grafton, W. Va., Oct. 2-7, Cumberland, Md., 9-14.
 MYRIEL-HARDER (W. H. Harder, mgr.): York, Pa., Oct. 2-7.
 MYRIEL-HARDER (Southern: Lattimore and Leigh, mgrs.): Hamilton, O., Oct. 2-7.
 NEW YORK PLAYERS: Lake City, Minn., Sept. 28—Oct. 3, Faribault 2-4, Anoka 5-7.
 PARKER'S PLAYERS: Mankato, Minn., Oct. 2-7.
 PAYTON SISTERS (C. A. Payton, mgr.): Elberton, Ga., Oct. 2-7.
 PERLAN STOCK: Nashua, N. H., Oct. 2-7.
 PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Honesdale, N. Y., Oct. 2-7.
 RAZERBURN, MAJ.: Bridgeport, N. J., Oct. 2-4.
 BOB COMEDY: Torrington, Conn., Oct. 2-7, Meriden 9-14.
 BOB STOCK: Bangor, Me., Oct. 2-7.
 BOGGER, H. O. STOCK: Medina, N. Y., Oct. 2-7.
 BUCKLE, CORINNE STOCK (M. Bunkel, mgr.): New Bern, N. C., Oct. 2-7, Florence, S. C., 9-14.
 BYAN STOCK (Dan R. Ryan, mgr.): New Haven, Conn., Oct. 2-7.
 SHARPLEY THEATRE (Add T. Sharpley, mgr.): N. Y., Sept. 21—Oct. 7.
 STARS COMEDY (Frank J. Stanton, mgr.): Tully, N. Y., Sept. 21—Oct. 7.
 STERLING STOCK (Eastern: Wm. Triplett, mgr.): Sidmore, Mo., Oct. 2-4, Wichita, Kan., 9-14.
 STODDART STOCK (W. L. Steward, mgr.): Berlin, Conn., Oct. 2-7.
 SWAIN, MACK THEATRE: Pullman, Wash., Oct. 1-7, Outlaw 9-14.
 TAYLOR, ALBERT (Harry Elting, mgr.): McKinney, Tex., Oct. 2-7, Worth 4-7, Corsicana 9-11.
 TUCKER, ETHEL (Mack Brothers, mgrs.): Blushon, Ark., Sept. 24—Oct. 7, El Paso 8-11.
 TURNER, CLARA (Ira W. Jackson, mgr.): Salem, Mass., Oct. 2-7.
 VIL STOCK (E. G. Via, mgr.): Pittston, Pa., Oct. 2-7.
 VERNON STOCK (Geo. Stacey, mgr.): Pittston, Pa., Oct. 2-7.
 WARNER COMEDY (Ben R. Warner, mgr.): Hastings, Mich., Oct. 2-7.
 WHITE STOCK: Bangor, Me., Oct. 11-14.
 WHITTIER BROTHERS OWN (Frank Whittier, mgr.): Rochester, Minn., Oct. 2-7.
 WOODRUFF, DOB (D. H. Elgner, mgr.): Morganfield, Ky., Oct. 2-7, Hartford 9-14.
 WOOD SISTERS: Frederickton, Mo., Oct. 2, 3, Oram 4-7.

OPERA AND EXTRAVAGANZA.

ALICE AND THE EIGHT PRINCES: Chicago, Ill., Sept. 22—Indefinite.
 BAKER IN TROYLAND (Hamlin Mitchell and Fields, mgrs.): Indianapolis, Ind., Oct. 3.
 CAHILL, MARIE (D. V. Arthur, mgr.): Chicago, Ill., Oct. 2-7.
 COHAN, GEORGE M.: Chicago, Ill., Oct. 2-14.
 DANIEL, FRANK: Milwaukee, Wis., Oct. 1-7.
 DARE DEVIL DOROTHY (Geo. A. Stirling, mgr.):

Paris, Ky., Oct. 3, Lexington 4, 5, Danville 6, Somerset 7, Shelbyville 9, Bowling Green 10, Hopkinsville 11, Madisonville 12, Henderson 13, Owensboro 14.

ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Brooklyn, N. Y., Oct. 2-7.

FANTANA (Shubert Brothers, mgrs.): Chicago, Ill., Oct. 2-21.

FLORORA (C. Rigg, mgr.): Pontiac, Mich., Oct. 2-21.

Grand Rapids 4, Bay City 5, St. Johns 6, Muskegon 7, Grand Rapids 8, Benton Harbor 9, Kalamazoo 10, Cadillac 11.

GIRLS WILL BE GIRLS: Lawrence, Mass., Oct. 2.

Lynn 3, South Framingham 5, Milford 6, Taunton 7.

GLASSER, LULU: New York city Sept. 4—Indefinite.

HEINK-SCHUMANN, MADAME: Baltimore, Md., Oct. 2-7, Philadelphia, Pa., 9-14.

HIS HIGHNESS THE REY (Walter Lindsay, mgr.): Clinton, Mo., Oct. 2, Jefferson City 4, Booneville 5, Moberly 6, Kirksville 7, Quincy, Ill., 8.

HOPPER, DE WOLF (S. S. Shubert Amusement Co., mgrs.): New York city Oct. 2—Indefinite.

HUMPTY DUMPTY (Ernest Cooke, mgr.): Pittsburgh, Pa., Oct. 2-7.

IN TAMMANY HALL: Philadelphia, Pa., Oct. 2-14.

IRMA COMIC OPERA (Wm. Heywood, mgr.): Lamar, Mo., Oct. 2, Butler 4, Ft. Scott, Kan., 6, Pittsburgh 7, Galena 8, 9.

IT HAPPENED IN NORDLAND: New York city—Indefinite.

LADY TRAIL: Newark, N. J., Oct. 2-7.

LITTLE JOHNNY JONES (No. 2: Chas. Strum, mgr.): Canton, O., Oct. 7.

MISS BOB WHITE: Knoxville, Tenn., 2, Chattanooga 3, Birmingham 4, Ala., 5, Anniston 7, Atlanta, Ga., 9, Macon 10, Jacksonville, Fla., 11, 12, Brunswick, Ga., 13, Savannah 14.

NEIGHBORLY NEIGHBORS (Frank W. Mason, mgr.): Greenville, N. Y., Oct. 3, Schenectady 4, Coxsack 5, Catskill 6, Hudson 7, Poughkeepsie 9, Rhinebeck 10, Kingston 11, Ellenville 12, Walden 13, Piskill 14.

OLYMPIA OPERA: Albany, Ga., Oct. 2, Thomasville 3, Brunswick 4, Waycross 5, Valdosta 10, Tifton 11, Cordele 12, Statesboro 13, La Grange 14.

PEGGY FROM PARIS: Denver, Col., Oct. 1-7, Victor 8, Pueblo 9, Colorado Springs 10, Salt Lake, U. 12-14.

PIFT, PAFF, POUFF (B. C. Whitney, mgr.): Decatur, Ill., Oct. 2, Jacksonville 3, Hannibal, Mo., 5, Chillicothe 6, St. Joseph 7, Kansas City 8-14.

PROFESSOR NAPOLEON (Wade and Mills Davis, mgrs.): Norfolk, Va., Oct. 12-14.

SAN TOY (John A. Fisher, mgr.): Ishpeming, Mich., Oct. 2, Marquette 3, Calumet 4, Hancock 5, Ashland, Wis., 7, St. Paul, Minn., 8-11, Minneapolis 12-14.

SIMPLE SIMON SIMPLE: Brooklyn, N. Y., Oct. 1-4, Philadelphia 5-7.

THE BURGAR PRINCE (Harry La Vell, mgr.): Lafayette, Ga., Oct. 2.

THE BELLE OF AVENUE A (A. H. Woods, mgr.): Baltimore, Md., Oct. 2-7, New York city 9-14.

THE CATCH OF THE SEASON: New York city Aug. 2—Indefinite.

THE CHAPERONS (Kingsbury and Welty, mgrs.): Virginia City, Nev., Oct. 4, Carson City 5, Reno 6, Sacramento, Cal., 7.

THE FILIBUSTER (Shubert Bros., mgrs.): Chicago, Ill., Sept. 15—Indefinite.

THE FORBIDDEN LAND: Denver, Col., Oct. 1-7.

THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Chatham, Can., Oct. 3, St. Catharines 4, Jamestown, N. Y., 5, Brockton, O., 7, Canton, 9, Ashland 10, Sandusky 11, Fremont 12, Toledo 13, Jackson, Mich., 14.

THE ISLE OF SPICE (B. C. Whitney, mgr.): Wash. Ind., Oct. 2, Peru 4, Logansport 5, Frankfort 6, Lafayette 7, Utiaca 8, Topeka 12, 13, Muncie 14, Marion 15, Lima 16.

THE ISLE OF SPICE (B. C. Whitney, mgr.): Buffalo, N. Y., Oct. 2-4, Niagara Falls 5, Rochester 6, 7, Canandaigua 8, Auburn 10, Syracuse 11, Cortland 12, Elmira 13, Utica 14, Oswego 15.

THE LAND OF NOD: Chicago, Ill., June 12—Indefinite.

THE LIBERTY BELLES: San Antonio, Tex., Oct. 3, Austin 10, Brenham 11, Waco 12, Temple 13, Belton 14.

THE MAID AND THE MUMMY: New York city Oct. 2-7.

THE MAYOR OF TOKIO: Boston, Mass., Oct. 3-14.

THE OFFICE BOY: Macon, Ga., Oct. 2, Montgomery 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

THE PEARL AND THE PUMPKIN: New York city Aug. 21—Indefinite.

THE PRINCE OF FILSON (Henry W. Savage, mgr.): Kansas City, Mo., Oct. 1-7, Topeka 8, St. Joseph 10, Des Moines 11, Omaha 12, 13, 14.

THE PRINCESS CHUC (Edward R. Seltzer, mgr.): Lynn, N. Y., Oct. 5.

THE RAJAH OF RHONG (Eugene Stafford, mgr.): Joliet, Ill., Oct. 3, Pittsburgh, Kan., 9, Ottawa 12, Lawrence 13, Leavenworth 14, Topeka 15.

THE ROGERS BROTHERS IN IRELAND: New York city Sept. 4—Indefinite.

THE ROLLING GROUND: New York city July 1—Oct. 14.

THE ROYAL CHEF: Springfield, Ill., Oct. 2, 3, Centralia 4, Cairo 5, Paducah, Ky., 6, Evansville, Ind., 7.

THE SCHOOL GIRL (F. Ray Comstock, mgr.): Battle Creek, Mich., Oct. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

THE SHU-GUN (Henry W. Savage, mgr.): Columbus, O., Oct. 2, 3, 4, Dayton 5, Indianapolis, Ind., 6, 7, St. Louis, Mo., 8-14.

THE SHOW GIRL (B. C. Whitney, mgr.): Indianapolis, Ind., Oct. 2, 3, Crawfordsville 5, Kennesha, Wis., 6, Milwaukee 7-14.

THE SMART NUT (W. E. Moore, mgr.): Toronto, Can., Oct. 2-7, Detroit, Mich., 8-14.

THE TENDERFOOT: Colorado Springs, Col., Oct. 2, Pueblo 4, Denver 5, Aspen 6, Grand Junction 7, Salt Lake City 8, 9, 10, 11, 12, 13, 14, Portland 15-18.

THE WIZARD OF OZ: Newark, N. J., Oct. 2-7, Philadelphia, Pa., 9-11.

THE WIZARD OF OZ: Malden, Mass., Oct. 3, Lowell 7.

THE YANKEE REGENT: Chicago, Ill., Aug. 14—Indefinite.

TIVOLI OPERA: San Francisco, Cal., Sept. 11—Oct. 21.

TOM, DICK AND HARRY (A. H. Wood, mgr.): Albany, N. Y., Oct. 9-11, Amsterdam 12, Cohoes 13, Kingston 14.

2-4-6-8 (Henry W. Savage, mgr.): Baltimore, Md., Oct. 2-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14.

VAN STUDDIFORD, GRACE (R. F. Kingston, mgr.): Newark, N. J., Oct. 2-7.

WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, prop.): Louisville, Ky., Oct. 2-7.

Waco 7, Montgomery 8, Columbus 9, 10, Macon 11, Augusta 12, Columbia, S. C., 13, Charleston 14, GORTON'S (C. C. Pearl, mgr.): Petersburg, N. H., Oct. 5, Keene 6.

HAVERLY'S: Streator, Ill., Oct. 3, Springfield 4, Bloomington 5, Peoria 6, Terra Haute, Ind., 7, Hannibal, Mo., 8, Quincy, Ill., 10, Keokuk, Ia., 11, Burlington 12, Galena 13, Dubuque, Ia., 14.

KEHNSANDS (George A. Thayer, mgr.): Denton, Tex., Oct. 2, Weatherford 4, Cleburn 5, Hillsboro 6, Waco 7, Temple 8, San Marcos 10, San Antonio 11, Houston 12, Galveston 13, 14.

PRIMROSE: Brooklyn, N. Y., Oct. 2-7.

PROCTOR'S: Pekin, Ill., Oct. 2-7.

SUN'S, GUS (Fred D. Fowler, mgr.): Glensdon, Ark., Oct. 4, Jonesboro 5, Pine Bluff 7, Little Rock 8, Hot Springs 10, Arkadelphia 11, Camden 12, Texarkana 13, Shreveport, La., 14.

VOGEL'S (John W. Vogel, mgr.): La Porte, Ind., Oct. 2, Dowagiac, Mich., 4, Three Rivers 5, Mishawaka, Ind., 6, Kankakee, Ill., 7, Chicago Heights 8, WERTS, WILLIAM H. (Stanford H. Elchay, mgr.): Ottawa, Can., Oct. 2, 3, Rockville 4, Kingston 5, Bellevue 6.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Brooklyn, N. Y., Oct. 2-7.

AVENUE GIRLS: New York city Oct. 2-7.

BLACK CROOK, JR., BURLESQUERS (Harry Hastings, mgr.): Wellington, O., Oct. 3, Ironton 4, Pomeroy 5, Chillicothe 6, Circleville 7, Circleville 8, London 10, Xenia 11, Wilmington 12, Hamilton 13, Union City, Ind., 14.

BLACK PATTI THOUADOURS: Cleburne, Tex., Oct. 16.

BLUE RIBBON GIRLS: Cumberland, Md., Oct. 6.

BOHEMIANS: Jersey City, N. J., Oct. 2-7.

BOWERY BURLESQUERS: Philadelphia, Pa., Oct. 2-7.

CALIFORNIA GIRLS: St. Louis, Mo., Oct. 1-7.

CASINO GIRLS: Rochester, N. Y., Oct. 2-7.

CHERRY BLOSSOMS: Pittsburgh, Pa., Oct. 2-7.

CITY SPORTS: New York city Oct. 2-7.

CRACKER JACKS: Albany, N. Y., Oct. 2-7.

DAINTY DUCHESSE: Providence, R. I., Oct. 2-7.

DEVERLY, SAM, OWN: Portland, Ore., Oct. 1-7.

DAY MARQUEE: Buffalo, N. Y., Oct. 2-7.

GAY MORNING GLORIES: Buffalo, N. Y., Oct. 2-7.

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It is located one block from the Union Station, within five minutes of any part of the business or theatrical district.

The lobby and public rooms are the largest and finest of any in Pittsburgh. There are over 400 sleeping rooms, a large percentage of which are connected with private baths, and all are OUTSIDE rooms.

The furnishings and decorations will compare favorably with any hotel in the country.

In the restaurant, of which there are three, a Louis XIV, a Louis XV and a Palm Room, and in the Cafe the best foods, carefully prepared and served, will be furnished at moderate prices.

100 Rooms at \$1.00 per day.

300 Rooms at \$1.50 per day and upwards.

C. A. BLANCHARD, Manager.

GOLDEN CROOK: Boston, Mass., Oct. 2-7.
 HIGH ROLLERS: Newark, N. J., Oct. 2-7.
 HIGH SCHOOL GIRLS: Brooklyn, N. Y., Oct. 2-7.
 HILL, ROSE, ENGLISH FOLLY: Nashville, Tenn., Oct. 2-7.
 HOWARD EXTRAVAGANZA: Seattle, Wash., Oct. 1-7.
 IDEALS: San Francisco, Cal., Oct. 2-7.
 IMPERIALS: New York city Sept. 28—Oct. 7.
 JOLLY GRASS WIDOWS: Butte, Mont., Oct. 1-7.
 KNICKERBOCKERS: Troy, N. Y., Oct. 2-7.
 LONDON BELLES (Rose Sybell's): St. Louis, Mo., Oct. 1-7.
 MAJESTICS: Philadelphia, Pa., Oct. 2-7, Uniontown 12.
 MERRY MAIDENS: Cleveland, O., Oct. 2-7.
 MOONLIGHT MAIDS: New York city Oct. 2-7.
 NEW CENTURY GIRLS: Cincinnati, O., Oct. 1-7, Cleveland 8-14.
 NEW LONDON GAIETY GIRLS: Chicago, Ill., Oct. 1-7.
 NEW YORK STARS: New York city Oct. 2-7.
 ORIENTALS: New York city Oct. 2-7.
 PARISHAN BELLES: Milwaukee, Wis., Oct. 2-7.
 PARISHAN WIDOWS: Chicago, Ill., Oct. 1-7.
 REEVES, AL.: Boston, Mass., Oct. 2-7.
 KELLY AND WOODS, Philadelphia, Pa., Oct. 2-7.
 RENTY-SANTLEY: Pittsburgh, Pa., Oct. 2-7.
 RICE AND BASTON'S: Buffalo, N. Y., Oct. 1-7, Rochester 7-14.
 RUNAWAY GIRLS: Brooklyn, N. Y., Sept. 28—Oct. 7.
 STAR SHOW GIRLS (Wm. Pennessy, mgr.): Wallace, Ida., 3, Coeur d'Alene 4, North Yakima, Wash., 5-7, Seattle 8-14.
 THE GREAT APARTHE SHOW (T. G. Lafayette, mgr.): Pittsburgh, Pa., Oct. 2-7, Cleveland, O., 9-14.
 TIGER LILLIES: Minneapolis, Minn., Oct. 1-7.
 TRANS-ATLANTIC: Cincinnati, O., Oct. 2-7.
 TROJANESQUE (Chas. H. Waldron, mgr.): Toledo, O., Oct. 1-7.
 VANITY FAIR: Brooklyn, N. Y., Oct. 2-14.
 WHEN WE ARE FORTY-ONE: New York city June 15—Indefinite.
 WINTER WOMEN AND SONG: Springfield, Mass., Oct. 2-4, Holyoke 5-7.
 YANKEE DOODLE GIRLS: Paterson, N. J., Oct. 2-7.

CIRCUSES.

BARNUM AND BAILEY'S: Tucson, Ariz., Oct. 2, Don Luis 4, Douglas 5, Deming, N. M., 6, El Paso, Tex., 7.
 BLYE GEORGE S.: Winfield, Kan., Oct. 2, Arkansas City 4.
 FLOTO (Frank Tammen, mgr.): Lewiston, Ida., Oct. 2, Moscow 4, Dayton, Wash., 5, Athens, Ore., 6, Elgin 7, Elgin 8, El Grande 9, El Grande 10.
 FOREPAUGH AND BILLS BROTHERS: Perry, Okla., Oct. 2, Purcell, I. T., 4, Wynnewood 5, Ardmore 6, Okla. 7.
 GABRIEL AND LANGAN'S WILD WEST: Newark, N. J., Indefinite.
 HALL'S, F. W.: Medicine Lodge, Kan., Oct. 3, Sharon 4, Attica 5, Harper 6, Danville 7.
 JONES, AUGUSTUS: Sumter, S. C., Oct. 3, Petersburg, Va., 4, Richmond 5.
 LUCKY BILLS: Bolton, Kan., Oct. 5, Independence 6, Liberty 7, Cherokee 8.
 MORRIS BROTHERS: Moravia, Mex., Sept. 27—Oct. 2, Acamhara 4, El Ode 5, Colima 10-18.
 PAWNEE BILLS: South McAlester, I. T., Oct. 2.
 RINGLING BROTHERS: Guthrie, Okla., Oct. 3, Oklahoma City 4, Chicago, I. T., 5, Lawton, Okla., 6, Hobart 8.
 ROBBINS, FRANK A.: Belair, Md., Oct. 3.
 SAUTELLE, SIG., AND WELLS BROTHERS: Saxton, Pa., Oct. 3, Huntington 4, Duncan 5, Waco 6, Quincy 7, Okla., 8.
 WASHBURN AND D'ALMA'S: Washington, D. C., Sept. 28—Oct. 7.

MISCELLANEOUS.

CREATOR BAND (Howard Pw, mgr.): Pittsburgh, Pa., Sept. 28—Oct. 7, Washington, D. C., 8, Elgin 9, Elgin 10, El Grande 11, El Grande 12, El Grande 13, El Grande 14.
 HADERMANN CONCERTS (D. H. Hadermann, mgr.): Howard City, Mich., Oct. 3, Big Rapids 4, Elvaston 5, Ludington 6, Two Rivers, Ia., 7-9.
 HENRY MOVING PICTURES: Cumberland, Md., Oct. 4.

MUSIC PUBLISHERS.

THE ATTRACTION

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DOWN IN MUSIC ROW



Alma Estee, soubrette, with The Queen of the White Slaves, and Sadie Fields, with The Queen of the Highbinders, are both using "My Irish Molly O."

The following report of Babes in the Wood has reached Joseph W. Stern and Co., from their Philadelphia representative: "Without question the recognized hit of the piece is your song, 'Milo.' At least ten choruses were sung; during the last chorus the stage is entirely dark; each member of the company has an electric pocket flash, and to the music of the chorus they flash the lights until the name 'Milo' is spelled, and nothing else but that is seen on the stage in the darkness."

James Aldrich Libbey, Della Donald, Marie Welsh, Wenden and Gladish, Violet Staley, Marie Brackman, Allen May, Cheridah Simpson, Miss Bigger, Reeves and Young, Freida Clayton, Miss Leontine, Cook and Sylvia, Kaufman Brothers, Fisher and Clark, Haines and Eiesmer, Gilman Sisters, William Herman, J. Angelo Diemer, J. F. Seming, D. K. Tarr, Belle Belmont, Nick Wright, Eva Fitzgerald, Jeanette Martell, Aurie Dagwell, Maybelle Adams and Henry and Bennett are using "Would You Care?" and "I'm Trying So Hard to Forget You."

Guy and O'Neill, at the Victoria, last week, sang "Keep a Little Cozy Corner in Your Heart for Me," and introduced some special business in the song that won favor.

Keith and Kemble's "rube" song, "Hey, Mister Joshua," is being used in Miner's Dreamland company by Jolly Zeb. This song received great applause at the Trocadero Theatre, Philadelphia, last week.

Fay Templeton's song, "Nobody but You," is ready for the profession, all restrictions being removed.

Henry Clay Smith is known as "Clayto" to almost every singer that plays this city. He has a pleasing personality, is especially conversant with the needs of professionals, and the army of them that call at the office of Sol. Bloom and ask for "Clayto" tests his ability as an "outside man." Mr. Smith is also a clever composer, having written the music for several songs, such as "Come Back," "All for You," "The Mormon Coon," "George," and "The Duchess of Second Avenue." The lyrics of which were written by Raymond A. Browne.

The White Caps Quartette, Herald Square Comedy Four, Union Square Quartette, and the Novelty Four are all using "In Dear Old Georgia," the successor to "In the Shade of the Old Apple Tree."

A new song-writer has come into prominence in the past month. His name is J. J. Walker, and he is the son of the Superintendent of Public Buildings of New York. Mr. Walker has had considerable experience and success on the platform, and has been nicknamed in the political world "the boy orator." One of his songs, called "Come, Take a Spin in My Auto," will be used in The Duke of Duluth.

Alfred Anderson, now in the middle West, writes Walter Jacobs, of Boston, as follows: "My Dusky Rose" is one of the greatest hits I have ever sung, and you can depend upon my using it continually. I consider it one of the best songs of the season."

James Aldrich Libbey's new ballad, entitled "You Want Some One to Love You When You're Old," has been well received, and seems destined to attain great popularity.

The York Comedy Four write Walter Jacobs, of Boston, that his song "By the Watermelon Vine," which they are featuring, is a big success; in fact, one of the best songs they have used for a number of years; they will continue to use it indefinitely.

May Stokes and The Wangdoodle Four, with the Vanity Fair company, used "She Waits by the Deep Blue Sea" at the Gotham Theatre last week.

Ogerita Arnold, in vanderilla, reports success with "On Yo' Way." Allen's new coon song, "She made a good impression with 'Lindy Lou,' and is still featuring this song." Walter Jacobs, of Boston, publishes both numbers.

Hathaway and Walton are using "Starlight," and report success with this new song by Ted Morse, and published by F. B. Haviland and Co.

At the Doric Theatre, in Yonkers, last week, Katharine Trayer won favor with Al. Von Tiller's "A Picnic for Two."

Many prominent artists are singing "My Irish Molly O." Jerome and Schwartz's song, successor to "Bedelia," published by J. H. Remick and Co., Blanche Ring, Emma Carus, Nella Bergen, Madge Lessing, Felix and Barry, and many others have sent favorable reports to the publishers of this song.

In Clyde Fitch's new play, Her Great Match, in which Marine Elliott is starring, there is a scene in which the Prince, after his engagement, asks to hear some typical American music. They play for him the strains of "Congo Love Song."

The World's Comedy Four, Marty Ward, manager, introduced "In Dear Old Georgia" to the Keith audience in Philadelphia last week.

Sadie McDonald is rendering in vanderilla Raymond A. Browne's novel song, "I'm Looking for a Sweetheart." Miss McDonald has played all the houses on the Keith and Proctor circuits.

Morris Levi's song, "Game of Love," is now being whistled, sung and hummed in Boston, and

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 21 W. 34th St., N. Y. (Meyer Cohen, Mgr.)

Vol. II. NEW YORK, Oct. 7, 1905. No. 54

PUBLISHERS' SCANDAL.

Mr. Harris takes great pleasure in announcing to the singing profession that restrictions have now been removed from his famous sextette song, SWEET MAID DIVINE, which has been the hit of "The Girl and the Bandit" company. This is undoubtedly the best song and dance written in years.

WOULD YOU CARE? is now the acknowledged ballad success of America. Joe. E. Howard's new song hit, "Central, Give Me Back My Dime," will outlive "Good-bye, My Lady Love," his last season's success. I'M TRYING SO HARD TO FORGET YOU is now being featured by all first-class descriptive ballad singers. Frank D. Bryan's stirring and most patriotic march, MAKES ME THINK OF HOME, SWEET HOME, is the banner march song of the season. Fay Templeton's beautiful high-class dandy song,

NOBODY BUT YOU, is now being taken up by all the real singers since restrictions have been removed. Harris' new baby song, FLY AWAY, BIRDIE, TO HEAVEN, will startle the natives, as all his baby songs have done. No other song of its kind stands any show when a Harris baby song is sung.

Beautiful colored slides are now ready for "WOULD YOU CARE?" "I'M TRYING SO HARD TO FORGET YOU," "WHY DON'T THEY PLAY WITH ME," "FLY AWAY, BIRDIE, TO HEAVEN," "FAREWELL, SWEETHEART," "DOWN IN THE VALE OF SHEENAN-DOAH," at Five Dollars (\$5.00) per set, regular price \$12.00. No free slides, but any body. Professionals can secure any of the above professional copies by calling at the Harris office, 21 West 34th Street, New York City, N. Y.

LEE OREAN SMITH

Musical Director, Composer, Arranger.

Address care JON. W. STERN & CO., 24 E. 21st St., N. Y.

he is accordingly happy. His new song in biggiedy Piggiedy, entitled "The College Chaparron," is also popular.

Jessie Mae Hall, starring in The Street Singer, has replaced "A Silly Little Ostrich" with "My Sunburnt Lily," a novelty number published by C. L. Partee.

Clara Belle Jerome, who replaced Blanche Ring in Sergeant Bruce, will feature "My Irish Molly O" during the run at the Illinois Theatre, Chicago.

SHADOWS ON THE HEARTH.

Arthur C. Alston, who has been out of New York with his Shadows on the Hearth company, returned the other day highly pleased with the way the play was going on the road. To a Minox man he said: "I have just returned from spending two weeks with my Shadows company, and I believe I have my greatest winner yet, and one that will last longer than any play I have ever had, not even excepting my good old stand by, At the Old Cross Roads, that is good for ten years yet. We produced Shadows last season, and during the summer we made many little changes in it. We were unfortunate last season in having four or five people who were miscast. My wife, Katha Williams, staged the play for me, but did not appear in the cast last year. I believed she would be a vast help to me in building the reputation of the new play, and I finally induced her to appear in the role of Kate Berrick this season. James M. Brophy has the opposite lead, and their support is, to my mind, almost faultless. I could not better the cast if I tried and am mighty proud of my company. The play and company made a great hit in both Cleveland and Detroit. Having launched Shadows, I returned to New York and started my little star, Jane Corcoran, in her second tour with Freddy Foggy, by Francis Lyman Matthews. Her success last season in this play is well known, and she opened last Thursday night, more than duplicating all of her former triumphs in the role. Her tour is booked solid until April, and the following will be seen in a new play, I shall remain in New York until early in November, when I shall rejoin the Shadows company for their trip to the coast. I am letting the Cross Roads rest for the Eastern country this season. We will play it in conjunction with Shadows in Kansas City, where we play two weeks, and in the Western cities and Texas, but it will rest in all other sections of the country."

ARENA.

PITTSBURGH, PA.—John A. Robbins' Circus 15, and Carl Hagendorf's Circus 28.

DOWAGIAC, MICH.—Norris and Rowe 7; gave two good performances to good crowd.

BLOOMINGTON, ILL.—The John Robinson Shows 9; fair to medium business.

MARION, ILL.—John Robinson Circus Oct. 10.

URBANA, O.—The Wallace Shows 18, although in a rainstorm, gave two good performances, considering some of the performers had to work in rubber coats and the ladies had to be carried on the backs of men from the dressing-room.

SANDUSKY, O.—Gentry Brothers' Circus delighted two full tents 18.

BELOIT, WIS.—The John Robinson Circus pleased two big crowds 18; fine street parade and performance.

WESTON, W. VA.—Sig. Santelle and Welsh Brothers' Circus 18; fair performance and business.

OKLAHOMA CITY, OKLA.—Ringling Brothers' Circus due Oct. 4.

KEARNEY, NEB.—Ringling Brothers' Circus exhibited here 14 to big business in afternoon and good attendance in evening; performance first-class.

TREMONT, NEB.—Ringling Brothers exhibited to 24,000 people here 11.

CLEBURNE, TEX.—Barnum and Bailey's Circus Oct. 12.

YANKTON, S. D.—Gentry Brothers' Dog and Pony Show Sept. 20; excellent performance; two good crowds.—Item: During the evening performance a young hoodlum attempted to wreck the crowded tent by cutting the guy ropes and had nearly succeeded when discovered by the men. The offender was given a severe beating by the enraged show people.

EMPORIA, KAN.—Forepaugh and Sells' Circus Sept. 22; two fine performances to large crowds.

MORRISTOWN, PA.—Hagenbeck's Animal Show opens here 4 for two performances, afternoon and night; town is billed.

JOPLIN, MO.—Ringling Brothers' Circus Sept. 26; good performance and crowded to capacity.

PEORIA, ILL.—Gentry Brothers' Famous United Show is billed for 3, 4.

OWENSBORO, KY.—Sun's Circus Sept. 23; fair crowds.

STAUNTON, VA.—Wallace Circus Sept. 28.

DARLINGTON, S. C.—Ten Nights in a Bar Room Sept. 27; S. H. O.; tent.

CHICKASHA, I. T.—Ringling Brothers' Circus 5.

FORT SCOTT, KAN.—Ringling Brothers' Circus did not arrive in time to give a parade and could not give the first performance until after 4 o'clock, but drew two large houses and gave excellent performances.

LAWRENCE, KAN.—Pawnee Bill's Wild West Sept. 25; good show and good business.

CHAMBERSBURG, PA.—Frank A. Robbins' Circus exhibited here Sept. 25 to fair business.

STERLING, KAN.—Sells and Downs' Circus Sept. 23; good crowd.

SHAWNEE, OKLA.—Pawnee Bill's Wild West Show Sept. 14; large attendance.

TYLER, TEX.—Barnum and Bailey's Circus due 19.

OTTAWA, KAN.—Pawnee Bill's Wild West Show Sept. 23 gave good performances to good business.

CHANUTE, KAN.—Ringling Brothers' Circus Sept. 25 to good business.

NEW WESTMINSTER, CAN.—The Floto Shows Sept. 21; excellent performance to full tents.

MATTERS OF FACT.

John Mylle is in his fifth successful week with B. C. Whitney's Show Girl company.

Frank A. Ferguson announces in this week's issue that he has completed seven strong vanderilla plays which he thinks will score as heavily as his Ace of Trumps, which Rose Coghlan played successfully for four seasons.

MUSIC PUBLISHERS.

ANNOUNCEMENT

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Only one country, only one flag—

Only one life to lose—

I never boast, I don't mean to brag.

But the Star-spangled Banner I choose.

I would gladly die, to keep her floating high,

May our emblem in the dust ne'er drag.

"Columbia's" the Gem of the Ocean, forever,

Only one country, one flag.

As professional copies are not quite ready, Publishers' name will be given a little later. Watch this space.

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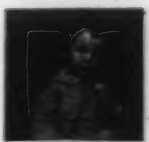
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TELEGRAPHIC NEWS

CHICAGO.

Companies Forming—Favorites Crowded—Many Personals.

(Special to The Mirror.)

CHICAGO, Oct. 2.

The openings last night were all to the usual Sunday capacity. The Colonial began its season with *Fay Templeton* in *Forty-five Minutes from Broadway*, which was well received. Texas, at the Great Northern; Marie Cahill, at the Illinois, and Dockstadter, at McVicker's, all pleased large audiences.

At the Studebaker, after the ten weeks of Shubert time that started with *The Philbuster* engagement, Madame Schumann-Heink will come to the Michigan Boulevard Theatre Nov. 15. Then there will be various Savage productions until Feb. 10, and on Feb. 12 the engagement of Lillian Blauvelt in her new opera will begin. The College Widow may return, following Miss Blauvelt, or later.

Manager Will J. Davis, who went to New York Wednesday, was back in town Saturday, and it used to take about that long to go one way.

Information received in this city makes it seem more than possible that a very prominent actor will soon join the Independents. Rose Melville, in *Sis Hopkins*, played to capacity all week at the Great Northern. Manager Albert said it was the biggest engagement financially since Williams and Walker. The house was sold out Friday morning for all remaining performances.

Charles Eugene Banks, poet and dramatist, his latest play being *The American Woman*, in which Amber Lawford starred, has become dramatic critic of the *Morning Examiner*.

Frank Livingston, formerly stage director of the Bush Temple and now manager of a prosperous stock in Detroit, was in town last week.

Bobby Gaylor has revolutionized himself. His hat is off—that is, the hat he has worn in vaudeville and drama for many years. He is now wearing a cap, but his face is just as fetching, and his cap salary is as high as his old hat. It might be expected that Bobby is using the old hat on rent day to receive those touching little mementoes (once a month) from his numerous tenants.

Manager Max Weber, of the Columbus, has David Higgins at Piney Ridge this week. Her wedding day follows, and then the annual crush of *The Smart Set*. In the distance are *A Wife's Secret* and *Happy Hooligan*. Mr. Weber made a flying trip to Louisville last week to visit his two theatres.

The *Maple of Kankakee* company, headed by John Slavin, will include Mabel Hollins, Frances Maria, William Black, Edward Paulson, Arthur T. Ernest, Frederick Edwards, Frederick Van Rensselaer, W. H. White, Frank Farrington, Charles Homan, J. H. Pratt, Lois E. Taber, Isabel Girardot, Rowenna Lamme, Robert H. Bowers, and the English pony ballet formerly in *Piff! Paff! Puff!* The large company is drilling daily in a North Side hall, with Fred Edwards, who used to be here with Henderson, acting director. Mr. Edwards is a brother of the composer, Julian, who will be here for the production at the Chicago Opera House. James Michael is at present in charge of the company.

The nursery at the People's, with swings and cradles and little iron beds, has become a big family theatre success, and Messrs. Ed Rowland, Ed Clifford, and James Wingfield are to be congratulated.

Recent engagements through Bennett's Dramatic Exchange include: Eleanor B. Hicks, with the *Thompson* Stock, Milwaukee, Wis.; Mrs. and Mr. Robert Hardaway, Walter Richter and Madge De Long, with *Midnight in New York*; H. H. Moore, Stanley Walla, Dill McLaughy, Andrew Walker, and Bert Rawlinson, with *Saul of Tarsus*; Jessie Bayne, with *Frank Daniels*; Dena Juliana, with *The Paraders*; Hy Looming, Maxine Merrill, Benjamin Scott, Clyde Benson, Arthur Mack, and others, with *Younger Brothers*; Lew and Chapen, with *The Gambler*; D. N. Melville, Mildred Bddy, Grace Burdette, Nell and Miller, with *Plaster of Paris*; Viola Bancroft and Ralph Mack, with *Dora Thorne*; Sanford H. Anderson, Harry Lavin, Mary Atheling, Mark J. Elliston, Eugene Sergeant, and Charles Ellis and wife, with *One of the Many*; Will Bath, Margaret Kinney, George Kenneth, Harry Hamilton, and E. M. Haves, with *Her Father's Sin*; Laura Sawyer, Mabel Yates, Daniel Katz, and Grace Ferrard, with *The Avenue Theatre Stock*; Alhambra D. Slum, S. Earnest Gibson, James A. Donnelly, and Virginia Elwood, with *In Old Arkansas*; Julia York, with *Maloney's Wedding*; John Rowe, with *Bush Temple of Music Stock*; T. Jefferson Hardy, with *The People's Theatre Stock*.

McVicker's was closed Friday night on account of the death of Jacob Litt. The writer was acquainted with Mr. Litt in the early days of his career at Milwaukee and saw his then well-deserved local popularity expand to national proportions.

Daniel Frohman was a guest of Manager Campbell at the La Salle last week and saw *The Yankee* Ragout from a box. Mrs. Frohman was playing an engagement in the city.

Edward B. Haas, the young leading man of the People's Stock, has become an editor, contributing to a newspaper that is run in connection with the theatre.

George Ade, replying to Glen McDougall's query, "When will *The Bad Samaritan* be in Bird Centre?" is quoted as sending this hot wire, "It will follow *Alice* and *The Right Princesses*."

Emil Anheuser says George Broadhurst has come on to Chicago to make the book of *The Philbuster* so good that it will stand alone—that is, play just as well without the music.

N. C. Goodwin is at the Virginia Hot Springs preparing for his opening in Wolfville at Philadelphia Oct. 23.

Manager Marvin, of the Marlowe, announces *The Little Minister* for his house in the near future.

E. E. Samuel, author of the new rush-city-revival-opening comedy-drama which Wingfield, Rowland and Clifford will offer as the first original production under their management at the People's, Oct. 23, has returned from a visit to the Western scene of his play.

George Allene bravely took up the part of Bertie in *The Henrietta* at the Bush Temple last week, and the six-foot leading man, with fine proportions for a hero or Adonis, succeeded in giving us a Bertie that actually could exist in real life, but, of course, without comedy exaggerations. It was an unexpectedly satisfactory departure and seemed entirely acceptable to the crowds at the Bush.

Big audiences enjoyed *Ranch 10* at the People's last week. Edward B. Haas as the twin brothers showed versatility and strength in each character to such an extent as to win great applause and numerous curtain calls. His ability and thoroughness have given him acting a sincerity that carries conviction, and being tall, good looking, and naturally impetuous, the People's patrons have just gathered him in as an ideal hero. Walter Fred Jones is convincing, too, in the thankless villain role of Portuguese Joe and George Leasing lives up to a good reputation in his excellent *Dr. Robbins*, while Frank Beal got roars of laughter with a modest but exceedingly effective way of doing the Cheyenne Judge. Edna Parle Linden's Annie had much to commend it. But the excellent group of men in this company are able to carry almost any play to success.

The House of Mystery drew well at the Academy last week, and the mystic palace scene certainly proved a thriller. Virtue triumphs rather less obviously in this than some plays where villainy lets itself loose at working girls. The company is better than the average. Albert Lando's Jim Denton was a well sustained and natural Western miner of the bluff, honest and hearty sort, and Edward Trevor's Robert Allison was excellent. Mr. Trevor being a man of fine appearance and ability. William Dehman's Hargrave was one of the best polished villains I

have seen here in melodrama, and Kathryn Shea was pretty natural and convincing as the poor shop girl. Marie Flynn did the little cripple well and Nell Quinlan in his *Swing* make-up was a scorpion hypnotist worthy of note. Eddie Bowers' Slippery Dick was a hit with the audience.

Leon Wachner's excellent German stock has made a fine impression this season and the patronage has been gratifying. The play, *Unheimlich*, by the novelist, Selma Erdmann, attracted special attention, and praise was bestowed virtually on all the members of the company, including Berthold Spörte as Fedor, Curt Black as Stefan, Hedwig Beringer as Beate Dele, Teodor Burgarth as Dr. Dele, Camille Marbach as Marianne, Freda Shults as Wilhelm, and Frederick Gross as Baumbach.

Manager Spofford, of *The Rajah of Bhong*, produced this Fall at the Columbus, says E. Lawrence Lee is at work on the production, making numerous alterations.

Manager William Bonath, of the new, enlarged Chicago Heights Theatre, was delighted Sunday night of last week with a packed house—the opening of the season and new structure. The attraction was *The Runaways*, which made a jump down from Milwaukee and back, for Monday, to Madison.

Manager Foster, of Des Moines, owner of about all the theatres in that capital, was in town last week on his way East.

Ernest Stout, Roy Weed, and others have organized the National Amusement Association, and will produce and direct plays and supply various things touchin' on and appertainin' thereto.

Glen McDougall said Saturday that a complete revision of *Alice* and *The Right Princesses* had been decided on and that *Alice* and all characters pertaining to her would be eliminated. The production will be called *The Right Princesses* and the story will be a romance developed without reference to the story of *Alice*. It is expected the new version will be ready this week and that virtually a new extravaganza will be put on for next, the final week of the engagement here. Seven new musical numbers by Victor Herbert will be added, and there will be four new members of the cast, James Marlowe as the king, George Barry, and George McKay, and Almee Angeles. McKay is a dancer who used to get numerous encores at the La Salle. The Princess drew well last week.

W. L. Roberts' *Paradise* opens at Eight to-night with Lawrence Gratton as *Paradise*, Richardson Cotton as *Amfortas*, Frank Priest as *Titurel*, Richard Rupp as *Gregory*, Louisa McCormack as *Gurnemanz*, Eva Taylor as *Kundry*, Louise Conrad as *Queen*, and Alfred Shields, Fred Harrington, Alice Laube, Frank Bernhard, and Stuart Holmes in the company. Willard Dashiell plays *Klingsor*, and Jane Hampton, *Herselede*.

Under the *Under the Lion's Paw*, the circus drama, pleased good houses at the Marlowe last week, and gave several members of the stock company good opportunities. Willis Hall, who somehow finds time to give generally excellent performances as leading man besides being stage director, played Victor, ex-baroque rider, with exceptional strength and smoothness, and Maudie Leon's Nellie was endowed with unusual good looks and sufficient earnestness. Sam Hunt's colored servant was clever, with a number of exceptionally good comedy dashes, and a big success with the audience. Frances Pierce's clown was well done and Frederick Julian's *Hawson* unusually creditable.

Louisa's masterpiece, *Nathan Der Weise*, will be given by the Wachner German Stock at the first of the German classics matinees about the middle of October.

Camille D'Arcy joined the People's Stock this week.

W. A. Norton, long Minors representative at St. Louis, spent several days in town last week, and for a time there was a joint representation in the Chicago office.

The bills this week: Grand, *Alice* and *The Right Princesses*; Studebaker, *The Philbuster*; Illinois, *Marie Cahill*; Colonial, *Fay Templeton* in *Forty-five Minutes from Broadway*; Garrick, *Pastoria*; Chicago Opera House, *Land of Nod*; La Salle, *Yankee Ragout*; McVicker's, *Dockstadter's Minstrels*; Great Northern, *Texas*; Bush Temple, *Prince Otto*; Columbus, *House of Mystery*; People's, *The Ensign*; Marlowe, *Du Barry*; Alhambra, *Confessions of a Wife*; Academy, *Young Buffalo*; Bijou, *The Wayward Son*; Criterion, *Across the Pacific*; Auditorium, *Little Johnny Jones*.

ORIS COLAURE.

WASHINGTON.

The New Belasco Affairs—Numerous New Offerings—Coming Stars.

(Special to The Mirror.)

WASHINGTON, Oct. 2.

J. J. Shubert and Benjamin Roeder were in Washington during the past week completing matters in connection with the change of affairs of the Lafayette Square Opera House. Ira J. La Motte remains as manager, a decision that in every quarter is thoroughly well liked. On *Blanche Bates'* opening, Oct. 23, in Mr. Belasco's play, *The Girl from the Golden West*, the name of the theatre will be changed to the Belasco. It is expected that the best season \$50,000 will have been spent in improvements. During the week an arrangement has been made for the new programme that will allow the admittance to its columns of nothing but Washington leaders in every line of business. Those lines will be the most select. Whitman Osgood, who also has the programme at Chase's Theatre, has been granted the privilege of the Belasco.

To-night, at the popular house, Israel Zangwill's play, *The Serio-Comic*, Governor, is given a musical setting by a clever company, headed by Nellie Beaumont and Henry V. Donnelly. They make a substantial scoring with a capacity audience that appreciates all round good work. Clever associates are Robert Whittier, Edward Wonn, Fred Wayne, Lee Myers, M. I. Zorn, Helen Weatherly, Lottie Medley, Esther Benson, Evelyn Richmond, and Della La Mear. Billy V. Van follows in *The Errand Boy*.

At the National Theatre a very large audience greets Joe Weber and his talented company on their opening to-night in the burlesque successes, *Higgledy-Piggledy* and *The College Widow*. The burlesque on *The College Widow* was received with emphatic favor, as the play was familiar. Joe Weber was conspicuously funny in a surrounding of merry-makers that included Marie Dressler, Charles A. Bigelow, Edward J. Connelly, Sam Collins, Trizzie Frigiana, Marion Garrison, Ernest Lambert, Erminie Earle, Kitty Wheaton, Edythe Meyer, and Ivy Barbour. William H. Crane presents, next Monday, his new comedy, *An American Lord*.

Henry Gressett presents a poetic melodrama of stirring interest in *The Dragon Fly*, this week's offering at the Columbia Theatre, in which Minnie Seligman and William Bramwell successfully appear as joint stars. A large audience is pleased with the play, which is from the pens of John Luther Long and Edward Childs Carpenter. The play is given with responsive display and the big company is headed by Sidney Herbert, Halliwell Thompson, H. Ogden Crane, Eucamillie Fernandez, and Ruth Gould, who are strong in principal roles. Next week Fritz Scheff in her new opera, *Mlle. Modiste*.

The Queen of the Highbinders, a favorite melodrama, at the Academy of Music has its full quota of admirers to-night. It is strongly promoted by a company of merit. Barney Gilmore in *The Rocky Road to Dublin* follows.

The commencement week of *The Truth Tellers*, Martha Morton's charming play, so admirably staged by Fred G. Berger, was successful from every point of view. The opening performances were witnessed by Daniel Frohman, Alice Kaiser, Walter Clarke Bellows, and Annie Irish. Thursday night J. J. Shubert and Benjamin Roeder had a fine on the offering.

The Empire Theatre, which has been closed for a year, after alterations and improvements are made will be reopened by Managers Starr, Kernan and Rife, and the season's bookings of popular priced attractions that were scheduled for the Lafayette Square will fill their time at this house, which will be rechristened the Majestic.

The Henry Russell Grand Opera company, starring Alice Nielson, will make its first American appearance at the Belasco in this city Nov. 1.

Miss Neilson's repertoire will include *Don Pasquale*, *Crispino*, *La Comare*, *Barber of Seville*, *L'Elle d'Amore*, *I Pagliacci*, *Cavalleria Rusticana*, and one act from *Carmen*, *Faust*, *Lucia*, *Martha*, and *La Sonnambula*.

Mary Marble, one of the brightest of singing comedienne, scored a big success in the name part of Nancy Brown at the Lafayette Square during the past week. Next season a new musical comedy is promised that will place her where she belongs, among the leaders. JOHN T. WARD.

BOSTON.

Raffles Visits the Hub—The Mayor of Tokio—Thomas Jefferson's Success—Notes.

(Special to The Mirror.)

BOSTON, Oct. 2, 1905.

Kyrle Bellow's coming to Boston in Raffles is the most interesting feature in local theatricals to-night, largely due to the fact that this is the third season of the play in this country, and yet he has had no chance to visit Boston with it, despite the fact that he is always a pronounced favorite. There was a large audience and real enthusiasm, R. M. Holland and Clara Blandick sharing in the honors with the star.

Richard Carle brought *The Mayor of Tokio* to Boston to-night straight from Philadelphia and opened to a big business at the Colonial. He has given himself a character that is capital in his comedy conceit, and there is every indication that his individual success will be as great as that which he made here last season in *The Tenderfoot*. Fred Frear, who has been with the Geeser of Geck, had a good character, and the other principals, although several of them were new to Boston, were well liked.

The Virginian opened a single week at the Majestic this evening and Dustin Farnum and the others in the company might well be satisfied with the enthusiasm. Since the piece had its original production at this house it has been strengthened dramatically and now takes a rank among the most effective of the plays given at the Majestic in a long time. The engagement is limited to a single week, as *As Ye Sow* is to be brought here for a long run.

Howell Hansel has the best opportunity for effective work that he has had at the Empire in a long time, as he gives Charles Hawtry's old character in *A Message from Mars*, which has never been seen with any other player. The production is especially effective, as they have been preparing for it ever since the opening of the present season. Mary Hall and the other leaders of the stock company appeared to good advantage.

At the Castle Square another interesting revival was made in *The Royal Box*, which has not been given on the local stage in a long time. John Craig has a new chance to show his cleverness in the character of the English actor who proves the hero of the play and Mary Young was especially good in the Juliet scene. Charles Wyngate, William McVay and the other favorites of the organization add much to the excellent impression created by the revival.

Charlotte Hunt had things all her own way at the Bowdoin Square to-night, when she returned to the stock company and made her first appearance of the season. She had been greatly missed and therefore there was much interest in the revival of *Northern Lights*, in which she was fully as successful as when she appeared in it on the occasion of her benefit last spring. The supporting cast was strong in every way.

Thomas Jefferson has certainly proved that he is entitled to play Rip Van Winkle and visit all the cities in which his late father was so dearly beloved. There have been nothing but kind words for the younger actor, and his final appearance here at the Boston and his final week in this city promises to be especially prosperous. He has a fine cast, with Frank C. Bangs and Russell Bennett among the favorites.

Otis Skinner in *His Grace de Grammont* is in the fourth and last week of his engagement at the Park, and after a short tour on the road he will go into New York for a long stay at Wallack's, arrangements to that effect having been completed. His engagement here has been the longest that he has ever played in Boston, and business has continued good throughout.

It seems odd to see the announcement of "last four weeks" posted up at the Tremont, where the attendance still keeps the orchestra under the stage a good share of the time, but *The College Widow* is limited to its tenancy of the stage and its engagement, which has lasted ever since August, will conclude as originally planned so as to make way for the Savage grand opera season, which promises to soothe the disappointed ones who will not have the Corried song birds this year.

The Sign of the Cross at the Globe this week marks a return of the play which found its turning point in prosperity at the old Museum years ago. They were going to ship the English actors back from here, but Boston took to it so kindly that the order was countermanded and it has had American prosperity ever since. The opening at the Globe indicates an engagement as successful as its predecessors.

More to Be Fitted Than Scorned is the melodrama of the week at the Grand Opera House, and although the work has already been presented here, there is every indication that the visit this season will be followed with favor. Among those in the cast for this heart to heart melodrama are King Hammond, Lon Hasbick, Walter Wilson, Pauline Fletcher, and Ella Cameron.

Lindsay Morrison, manager of the stock company at the Empire, made a brief trip to New York last week to make arrangements for new plays to be given here during the year, and to make one or two engagements for his company. R. H. Allen, the owner of the theatre, was also in New York during the week.

H. T. Parker, dramatic critic of the New York Globe, has been selected as the dramatic and musical editor of the Boston Transcript, to fill the vacancy caused by the death of Edward R. Edwards. Mr. Parker was formerly the New York correspondent of the Transcript.

Josephine Jefferson Ralfe, the six-year-old great-granddaughter of the late Joseph Jefferson, made her debut as an actress at the Boston Theatre last week. In other words, Thomas Jefferson carried her on his shoulders in the opening and closing scene of the first act of *Rip Van Winkle*. Her father is Professor Charles J. Ralfe, of the Emerson School of Oratory, and her mother, Josephine Jefferson, daughter of Charles R. Jefferson.

Apollo Garden, which has been a popular amusement place for half a century or more, is now a thing of the past. The buildings were demolished last week to make way for improvements.

Louis F. Netherale reached Boston last week, coming in a double capacity—to represent Charles B. Dillingham for the engagements of Thomas Ross at the Park and Fritz Scheff at the Colonial.

Sadie Cushman, the actress who married William S. Algers, just convicted and sentenced in Nicaragua, has written her mother, whose home is in one of the suburbs of Boston, that she will remain in Central America throughout the three years of sentence of her husband.

Wright Kramer returned to Boston last week so as to resume his old character of H. Van Rensselaer Kelly in *The Heir to the Hoohah*, which he will take up in Providence this week.

Chauncey Olcott gave a professional matinee of *Edmund Burke* at the Majestic last week, and all the companies playing in Boston were well represented in the audience.

It was a funny coincidence that William Davis should have taken it into his head to go to see *A Gentleman Burglar* at the Bowdoin Square just at the time that the police were looking for him on the charge of breaking and entering. He was arrested in the gallery, but went with the police without making a scene.

Robert Lamont Gilie, of *The Belle of Boston* company, was held for the grand jury last week at Newton on the charge of larceny of \$275 from the manager of the troupe which was playing at Norumbega Park over the Gorman circuit.

Florence Ring was ill last week at the Trem-

ont, and for two performances her understudy, Lucy Calson, played the title-role in *The College Widow*, scoring a hit.

Frank Loess will play J. H. Stoddard's old character when *The Bonnie Brier Bush* is revived at the Empire.

James Gilbert has been chosen to direct the first performance to be given this Winter by the Boston Operatic Society, which has just been organized.

Robert M. Edwards, the electrician at the Colonial, has been buying real estate. He took title to a country home a few miles out of Boston during the past week.

Lulu Glaser changes her Boston theatre this season and plays at the Hollis instead of at the Colonial, where she has been for some time.

Mick and Mm has been placed in rehearsal at the Castle Square.

Mrs. E. A. Sutherland, the dramatist, who has been at Nantucket for the last part of the summer, has now returned to Boston and is located in her new home on Beacon Street, in the Edwin Booth house, which was formerly the residence of W. D. Howells, the novelist.

It is a noticeable fact that the Sunday concerts for charity are not nearly so numerous as they were a year ago. Only a few have been given thus far this season. JAT BANTON.

ST. LOUIS.

The Veiled Prophet's Week—Favorites Welcomed—Big Business Recorded—Gossip.

(Special to The Mirror.)

ST. LOUIS, Oct. 2.

Veiled Prophet's Week, for the first time in nearly thirty years without a "fair day," started in great shape at all the local playhouses, not one of which failed to put forth extra efforts to catch the pennies of the groundlings from a distance. Though there is no fair, and hence no time honored fair day, such is the habit of the farmer folk that they are coming into town with the usual fervor intent on getting rid of some of their surplus that this year, by record-breaking crops, is somewhat larger than usual. Colonel Pat Short, "the old showman," began by giving a Sunday matinee at the Century with one of the best of recent comedies, *Mrs. Temple's Telegram*, that, as one sapient writer would have us believe, "marks the recurrence of straight comedy in our midst." And for the foremost reasons and others there are to be matinees as frequent as the days of the week will allow. At the regular houses Monday is alone excepted. All the other days are matinee days. While this is to be a record-breaking week for box-office takings, it is to be hoped, vainly, I fear, that the actor-man and the actor-lady will profit proportionately by the excess of performances. Among the stage-folk there are very audible rumblings of discontent on this account, but the managers say: "Let 'em rumble." And rumble they do.

William Morris, Harry Conner, Grace Beala, Antoinette Perry, Carry Hastings, and Rose Swain are giving a fine entertainment at the Century in *Mrs. Temple's Telegram*. The piece is clean, bright and amusing. It is contemporaneous and dramatically worthy on that account. It ought to serve as a model for further effort in the same line, and be the means of enriching the stage with a series of up-to-date comedies that make for betterment. It comes here with Chicago indorsement that never counts for much among us, but in this case seems well placed. It is sure of a prosperous week on its own account. By Friday people will be wishing it to stay another seven-night instead of giving way to an inferior company in *The Sho-Gun* that did not do so very well last year when it was newer. The character of the grafting American in foreign lands, never sympathetic, becomes a satire rancorous in this case. Nationally we do such high-handed things abroad, but we are also thin-skinned when these things come to be told on us; and that's where the lack of spontaneous popularity of *The Sho-Gun* eventuates.

The *College Widow* at the Olympic has the distinction of being the first of the important things this season at the Broadway playhouse. *The College Widow* is a "corer," and no mistake. Last night's audience filled the house to overflowing, and broke the spell of Mr. Short's slender openings. *Blanche Walsh* had a dubious outlook at the start last week but when the story of that awful drunken scene in the third act was noised about business picked up, and to make matters best from a box-office viewpoint, Mrs. May Lillian Sprague, of this city, and our most beautiful and sensational divorcee, went to see the show, thought she saw in the Walsh part a parallel to her own hidden life, and that night waited for her lover, George Morton of the M. K. and T. (a man of large family), and in a lonely spot in the theatre she proceeded to try to shoot him full of large injurious holes; also letting fly at a pursuing policeman. All bets as to what *Blanche Walsh* would do with *The Woman in the Case* were off next day, the week ending with one of the largest takings, after a slow start, in the history of the old Olympic. What indeed is the use of press agents when some shows can have such luck; what, indeed? But "to return to our matinee," as they say in France. *The College Widow*, like Mrs. Temple's *Telegram*, is a clean, bright, modern piece, and one wonders what has since befallen George Ade that he could have such bad luck in *A Bad Samaritan*. The *College Widow* contains Frederick Truesdell, Nell Moran, Walter Walker, Dan Baker, George Ober, Raymond Chase, Hale Norcross, Edgar Halstead, Ernest R. Carr, Robert Mackay, the popular Dorothy Tennant, Adeline Dunlap, Catherine Nugent, Lida McMillan, Elsie Payne, and numerous others. But for the fact that Weber and company had the temerity to show us *The College Widow* (and *Higgledy-Piggledy*) before we had a chance to see the real thing, we would be disposed to doff our hats twice at the man who sends the shows from New York to St. Louis at the Olympic. Now, one doff is all we can spare.

True to his vow that he would give St. Louis as many first-class shows for the first time as the law allows, and strain the law occasionally, J. J. Shubert's Garrick offers to-night *The Geeser of Geck*, with Dave Lewis, the original Royal Chef, in the Geeser part, the Royal Chef having taken his reluctant leave Sunday night, piloted out of town by Herr Fritz Miller, *der juengere*, who now strikes six weeks of one-night stands, which are profitable to managers because they can't spend much money in small towns. Here, you know, it's different. Robert J. Adams and Paul Schindler and their cohorts must be credited with a creditable attraction and work in *The Geeser of Geck*. Boston comes in here, too (strange how Boston's transcendentalism works, it's true!), for has it not softened Dave Lewis, taken the rough edges off his comedy, made him less assertive and less burlesque and more allied to an exploitation of his real craft as a comedian? Yes, Boston or some other occult force has done all these things to Dave, more power to him. As usual with a Shubert show, the girls are pretty, their costumes marvels of fetchiness, and the scenery correct. At all events, some of the gowns worn by Amelia Stone, the young stage veteran; May Taylor and the others cause the men and women to look to deliciously voice wonderment; hence the hysterical correctness of the habiliments aforesaid. May Taylor makes much out of the American chambermaid in a Turkish hotel (never knew the Turks had hotels; thought it was harems), and Fred Frear has lost some of his unfunny ways in his act with J. C. Marlowe, who with Dave Lewis make up the sustaining comedy-trio of *The Geeser*. I must not overlook Mayn Kelso. Mayn is as pretty as ever and as stylish. The Monday night crowd, a society turn-out, liked Mayn immensely, which augurs well for the rest of the week. The Geeser score reveals much good music of the whistleable kind, although the best music is not sufficient (patent pending). The house management is hard at it making things interesting for the coming on Monday, Oct. 9, of Grace Van Studdford, St. Louis' favorite songstress, on whose alabaster shoulders the mantle of Lillian Russell has fallen. It's also horse-show week in St. Louis, the destruction of the Coliseum, where the hitch is to be, having been absorbed; there being a hitch in Andrew Carnegie's million dollar gift for the

public library to be erected on that site "some day, some day."

The Grand has another ideal fair week offering in *Pantasma*. Time was when it was either J. K. Bennett, or the Hanlons, or the County Fair, or some similar offering during the week at the city's chief playhouse. That was during the days of George MacManus, a real theatre manager, who is still with us. Long may he wave. At Haylin's *The King of the Opioid Ring* is holding forth. The play aims to reveal Chinese character as it is. But the pictures have been painted in the sand-toe imagination that held San Francisco some years ago and that is rapidly making place for a more rational and less repulsive stage study of the Orientals, who know, among other things, the difference between their own Chinese Great Wall and the American tariff barrier.

The Imperial presents Happy Hooligan's Trip Around the World, and in another of the well-chosen fair week shows. The house was not large enough yesterday for two audiences, and Manager Russell cannot prevail upon the Building Commissioner to grant him a permit for increase of interior space at once. All of which demonstrates the extent and the limitations of the Building Commissioner's radius of action in the premises. On Saturday night, Melbourne MacDowell and his company closed their season of fourteen consecutive weeks in St. Louis, ten of which were at the Suburban, MacDowell himself appearing in all the bills but one, Damon and Pythias, which was a benefit affair. Charlotte Deane is leading lady for the road season, and Manager Charles Preston Elliott deems himself fortunate in having secured her services. The company numbers some twenty-eight persons, and George Barry, stage-manager, got hold of a carload of Glenside scenery stored in Chicago and will use it in the Canada engagements, which begin to-day at Chatham, and end three weeks hence in St. Catherine's, after which the company again appears in God's country at Newark, N. J. MacDowell is far ahead of the game and looks forward to the most prosperous time in many a year.

Herren Heinemann and Webb started in Sunday night with their German play cycle at the Odeon. The house will be dark the major portion of each week until, however, the German company numbers thirty players, and if for quality their English-speaking counterparts could suddenly be conjured up we should revel here this winter in a series of performances that would distinctly be worth while. Ludwig Fulda's fairy comedy, *Der Tauschman*, was the opening bill and finely put on, finely rehearsed, let me say, for with the Heinemann-Webb's *die Reine ist die Schöne*. Next Wednesday the offering is Ibsen's *Die Stenogrammatiker* (The Piliars of Society), with many a pill for the students of modern society.

Bills next week are: *Olympic*, *Home Folks*, with our own Edwin Arden, who, I hear, has lost the self-sufficiency of his Julia Arthur days; *Century*, *The Sho-Gun*; Garrick, *Grace Van Studdford*; Grand, *Kob and Dill in I. O. U.*; Imperial, *A Wife's Secret*; Haylin's, *The House of Mystery*. At the Garrick in immediate prospect are: *The Girl and the Bandit*, *Babes in the Wood*, *Mrs. Fiske in Leah Kleschna*. Burton Holmes is veering toward successive Thursday nights at the Odeon with his "travelogues."

Lillian Lorraine, one of the show girls of The Royal Cigar company, was married here last week to A. E. Owen, a Milwaukee business man with interests in Western ranch lands, whether he will bear his pretty bride when her two weeks' notice with the Shuberts shall be in effect. This eventful next week in Evansville, Ind. All kinds of other girls' pictures had to do duty in the newspapers for the bride, but she told me she didn't mind, as everything was Owen to her. I seldom see such a cheerful spirit on the brink of matrimony in the show business.

Our own Henry M. Blossom's latest, *A Fair Exchange*, having been voted a success in Philadelphia, we are soon to have it at the Century. Ida Stanhope, a St. Louis girl, with *The Prince of Pilsen*, was promoted during her stay here, becoming "the Widow" after a successful sojourn in the part of "the St. Louis Girl." She played here formerly with unvarying good fortune in the Imperial stock company and graduated into Savage ranks with distinction.

Elizabeth Woodson, for several seasons in stock in San Francisco, has just captured one of the most inveterate bachelors of the Golden Gate, Dent Robert, who took several degrees in newspaperdom in St. Louis, his home town, and a few years ago went to France to manage the *Evening Star*. The bride comes from a distinguished family in Memphis, Tenn., her father being identified with the leading business interests of the Mississippi Valley.

PHILADELPHIA.

In Tammany Hall—Last Week of Babes in the Wood—Business Good—Notes.

(Special to The Mirror.)

PHILADELPHIA, Oct. 2. The attractions remain unchanged at our high-priced theatre, except at the Chestnut Street, where Joseph Cawthorne made his Philadelphia debut this evening as a star in his new musical farce, in Tammany Hall, supported by a large company. Stella Mayhew, Ada Lewis, Julius M. Tannen, Mark Hart, and Twin City Quartette are the marked features. Cawthorne made a splendid impression, and in Tammany Hall is a genuine success. George M. Cohan, in *Little Johnny Jones*, follows Oct. 16, two weeks. Babes in the Wood, at the new Lyric Theatre, is in its third and final week. It is one of the prettiest spectacles ever presented here. The Toy Soldier and Marco Twins make special hits. Business has been very large since the opening night. The Earl and the Girl follows Oct. 9 for one week, then Mrs. Fiske, her first appearance in many years, appears Oct. 16 for a two weeks' engagement in Leah Kleschna.

The County Chairman is in its second and last week at the Chestnut Street Opera House, meeting with large patronage. Macklyn, Ar. buckle, W. P. Sweetnam, Grace Fisher, and Edwin Chapman deserve special mention. Woodland, with Harry Bulger, comes Oct. 9. Joe Weber's All-Star company 23. Rogers Brothers in Ireland Nov. 6.

A Fair Exchange, a new American comedy, with Thomas W. Ross in the star role, is meeting with favor at the Garrick Theatre, this being its second and last week. While built on different lines from Checkers, the many admirers of Thomas W. Ross will be well pleased with his last effort, which is destined to be a money maker. *The Wizard of Oz* Oct. 9.

Next Monday night, Oct. 9, the season will be in full blast, and opens the Broad Street Theatre with Viola Allen in *The Toast of the Town*, and the Walnut Street Theatre with Schumann-Heink in *Love's Lottery*.

The Grand Opera House is repeating its great success of last season. With a capacity of 3,400, which includes a large subscription list of patrons reserving weekly the same seats for every change of attractions, this house is now the envy of theatrical managers, and George A. Wegfarth, the present lessee, for his liberality and many charitable acts, is fully worthy the bright prospects of the future. Elsie Fay, in *The Belle of Avenue A*, last week, played nightly to capacity. To-night, *The Black Crook*, a brilliant spectacle with a good cast, and *The Three English Rosebuds*, Five Donettes, and C. W. Williams in special vaudeville features attracted the usual patronage, and was favorably received. Nancy Brown, with Mary Marble in the title role, follows Oct. 9.

Grace George is booked to appear at the Chestnut Street Theatre Oct. 30 in the latest dramatization of *The Marriage of William Ashe*. Billy B. Van in *The Errand Boy* is a good card this week at the Park Theatre. It is full of fun, good music and pretty girls and an entertainment to please the masses. Simple Simon Simple, that received its premiere at this house in the Spring, returns Oct. 9 for a two weeks' stay.

At the Girard Avenue Theatre a big scenic production, *The Shadow Behind the Throne*, with Leander De Cordova and Edith Blande in the leading roles, opened to-night and received a generous welcome. The story deals with love in China, in four acts, handsomely staged and

well portrayed. Audience well pleased, with good prospects for the week. *Little Williams* in *My Tom Boy Girl* Oct. 9. More to be filed than Scored 18.

Custer's Last Fight, the latest Hal Reid melodrama, is at the National Theatre this week. The star, Montgomery Irving, presents a true heroic character surrounded by many character studies, true to life. It is a play for popular priced houses and is making good. N. R. Wood in *Lost in a Big City* Oct. 9. *Dangers of a Working Girl* 10.

Fighting Fats, with Anne Blanche in a dual role, is at the People's Theatre this week, presenting an exciting race track play, full of astonishing effects and realistic scenes that attract public curiosity. She Dared Do Right follows Oct. 9.

Hart's Kensington Theatre is devoted this week to vaudeville, Hopkin's Transcendental programme to good opening. Nettie, the News Girl, Oct. 9.

Wedded and Parted, a thriller that always attracts money and attention, is the week's offering at Blaney's Arch Street Theatre. It is well staged and has a competent cast. After Midnight Oct. 9. Theatre Stock company inaugurates this week the new price, twenty-five cents for the entire orchestra, at the daily matinee. The Face in the Moonlight is the week's attraction, with the usual creditable stage mounting and an elaborate cast so popular with the large clientele. The Cowboy and the Lady Oct. 9.

Darcy and Speck's Stock company at the Standard Theatre is giving a splendid representation of *Cambridge*. 61. The new home of the Elks, at the corner of Juniper and Arch streets, with its pretty roof garden is rapidly approaching completion, up to date in every particular and an ornament to the Quaker City.

The Philadelphia Orchestra, Fritz Schell, conductor, announces eighteen public rehearsals on Friday afternoons, and eighteen concerts at the Academy of Music for the coming season, commencing Oct. 27 and terminating March 10.

S. FRANKENBERG.

PITTSBURGH.

The Girl of the Golden West Produced—Checkers at the Alvin—Notes.

(Special to The Mirror.)

PITTSBURGH, Oct. 2.

The event of the week will be the premiere production of *The Girl of the Golden West* at the Alvin to-morrow night, with Blanche Bates and her company. David Belasco, together with the entire company, arrived in the city on last Wednesday evening, and rehearsals were begun on the next day, and have been held every day since, the final one being held to-night in full form. The engagement is for two weeks, and the advance sale of seats is very large. Tunia F. Dean, so well known here and elsewhere, will go in advance of Miss Bates until the company arrives in New York city, when he will manage the tour of Mr. Leslie Carter.

Out at the Empire to-night an audience which filled the house greeted Bob Fitzsimmons in his play, *A Fight for Love*, which was well received. Hearts of Gold next week.

Checkers opened at the Alvin to-night before the usual large attendance, and is acted by nearly the same company as last year. Hans Robert has the leading role, succeeding Thomas Ross. The mounting is adequate. Mabel McKinley in *The Parson's Wife* follows next week.

At the Bijou Howard Hall and company in *The Millionaire Detective* played to large audiences to-day. Mr. Hall is one of the favorites at this house, and his new play seemed to please.

Next week, *The Kays in Down the Pike*.

The Rents-Bantley company is at the Gayety, where the usual large business was done to-day: *The Blue Ribbon Girls* follows.

The Academy has *The Cherry Blossoms*, and the customary crowded house was in evidence to-night.

Humpty Dumpty began a two weeks' run at the Exposition to-night, and will be followed by Robert Edeson in *Strongheart*.

The Grand opened to-day with an excellent vaudeville bill, and judging from the large attendance the people seemed eager for this sort of entertainment, which was so very popular here last season.

Creatore and his band will stay another week at the Exposition, where he is a strong attraction.

Luna Park closed its season last Saturday night with many thousands of people within it. Last week's business was enormous, and the largest of the season.

Richard Carroll was in the city all of last week overhauling Charley Grapewin's new play, *It's Up to You*, John Henry. On last Thursday night Mr. Carroll and Charley Grapewin were initiated into the local order of The Flying Squadron.

Manager R. M. Gulick is expected home at the end of this week from his trip to the seashore, where he has been convalescing from his long illness, and his many friends will be glad to see him around his playhouses again.

ALBERT S. L. HEWES.

BALTIMORE.

Music Prevalent—The Truth Tellers Heard—Blanche Bates Coming.

(Special to The Mirror.)

BALTIMORE, Oct. 2.

Madame Schumann-Heink appeared at Ford's this evening in *Love's Lottery*. In the cast are Reginald Roberts, Queenie Vassar, Ella O'Neal, Charles Dow Clark, Grace D'Aubigne, William N. Cripps, Edna Starin, Clair Meantz, Hal Pierson, Frederic Irving, W. H. Thompson, William H. Sloan, Tekla Farm, Lionel Robarts, and Wilfred Thompson. George Primrose's Minstrels will follow.

The Earl and the Girl is at Albaugh's. An audience that completely filled the house was thoroughly entertained from the rise to the fall of the curtain. Among the favorites in the company are: Eddie Fay, Nellie McCoy, Georgia Calne, Amelia Summerville, Violet Hollis, W. M. Armstrong, and Bernard Dylla. Next week John C. Fisher will present Babes in the Wood, with Will Archie and Adele Cox as the two little babes.

Frederick D. Berger's presentation of Martha Morton's new comedy, *The Truth Tellers*, with Maude Fealy in the leading role, holds the stage of the Academy. The company includes Esther Lyon, Louise Mackintosh, Florence Burns, Charles Dow Clark, Clara Quinton, Leona Powers, Dorothy Gish, Orme Caldera, Robert Rogers, George D. Parker, Frank McDonald, John Denton, Palmer Collins, Herbert Jones, James A. Boshell, Frederick Sullivan, Edwin Clayton, Prince Miller, Sydney Carlisle, and Alfred Hudson. Henry W. Savage's 2905 is the underline.

Elsie Fay is seen at the Auditorium in *The Belle of Avenue A*. Several vaudeville acts are introduced in the course of the performance, one of the distinctive features being a "pony ballet" to-night. Supporting Miss Fay are her brother, Hugh Fay, Harry Fields, Will S. Rising, Maud Earl, Marie Dumont, and Ada Bushnell. *The Black Crook* will be the next attraction.

The patrons of the Holiday Street are entertained by Barney Gilmore in *A Rocky Road* to Dublin, by Daniel L. Hart. The play is under the management of Haylin and Nicolai, who have provided a fair company. Custer's Last Fight will follow.

William T. Keogh's *The Gypsy Girl* made its first appearance here at Blaney's. The company

is headed by Dolly Kemper. Next week *The Curse of Drak*.

Blanche Bates will come to Albaugh's Oct. 16 in David Belasco's latest play, *The Girl of the Golden West*. Miss Bates will be supported by Robert Hilliard.

Christie MacDonald will be here next week with *2905*. So also will Helen Marvin, Clayton White, and Helen Hale. HAROLD RUTLEDGE.

CINCINNATI.

The Squaw Man at the Grand—New Theatre Talked Of—Notes.

(Special to The Mirror.)

CINCINNATI, Oct. 3.

William Faversham opened his Western tour here to-night with the first presentation in this city of *The Squaw Man*. The Grand was this filled by a large and fashionable audience, which followed the play with great interest and manifested its approval with liberal applause. The supporting company is noteworthy, including W. S. Hart, Herbert Blane, Selma Johnson, Selma Fetter, Boris, Theodore Roberts, George Fawcett, Mabel Morrison, Emmett Shachelford, Frederick Forrest, and Katherine Fisher. The College Widow follows. *Way Down East* 10.

It develops that in addition to the new Heuck and Fennedy-Schubert theatre, mention of which was made last week, we are also to have a new vaudeville theatre called the Olympic and ready for use next Fall. The site selected is on the north side of Seventh Street, just around the corner from the Walnut, and the house will be owned by John J. Ryan, and operated by a syndicate of which he is a prominent member. It is expected that work will be commenced on the structure within a few weeks.

The Forepaugh company continued to break records with *The Charity Ball* at Robinson's last week, and is doing equally well with *Old Heidelberg* this week. Lavina Shannon makes a beautiful Kathie and Harry Burckart is admirable as the Prince.

The Kays in *Down the Pike*, full of thrills and heart interest, is at the Lyceum. Her Wedding Day is at Heuck's, where it has frequently been played before and is drawing good houses.

The German Theatre Company opens its season at the Grand next Sunday night with Fuld's well-known drama, *The Twin Sisters*. Margot Prokash from the New Theatre, Berlin, is the new leading woman, and Lizzie Forster will be principal sweetheart.

The Kays in their popular vehicle, *Down the Pike*, attracted two good houses at the Walnut yesterday and seem to be assured of their usual big business for the week. H. A. SUTTON.

NEW ZEALAND.

Vaudeville at Three Theatres—Close of Tittell Brune's Tour—Gossip.

(Special Correspondence of The Mirror.)

WELLINGTON, Aug. 23.

Wellington theatregoers will be well catered for with vaudeville next week, the three theatres being occupied by variety bills. M. B. Curtis' American Novelty company are at the Opera House, Fuller's Entertainers at His Majesty's, and Professor Andrews' Magic Kettle company at the Theatre Royal.

Edmund Montgomery, proprietor of Montgomery's Entertainers, returned to Wellington from Australia last week. He brought back with him a large number of new films for his summer tour.

Tittell Brune's tour of New Zealand, which is nearly finished, has been nothing short of a triumph. In every town visited money had to be refused. Miss Brune is delighted with the hospitality showered upon her by her many admirers.

Charles B. Westmacott, who acted as manager during the New Zealand tour of George Musgrove's Dramatic company, has resigned the position owing to a difference with a leading member of the combination. Mr. Collins took over the management on the company's arrival at Hobart, Tasmania.

The Delacoll Brothers have returned to New Zealand to fill an engagement with the Fuller company. Since their last appearance in this colony they have played engagements with Harry Rickards and the Orpheum circuit (Manila). They contemplate trying their luck in America in the near future.

Hugo Heermann, a violinist with a great European reputation, is at present touring New Zealand with his son Emil, also a violinist of ability. They gave two concerts in Wellington, but the patronage was very poor. I believe Mr. Heermann shortly undertakes a tour of America.

The Miners' MacMahon have completed arrangements for a three weeks' dramatic season at the local Opera House by a company headed by Miss Fitzmaurice-Gill and Charles Blake. The opening piece will be the drama *Bearing Her Cross*. Several new plays will be staged during the season.

Arrangements have been completed for a Wellington season of the Hill-Birch comic opera, *A Moorish Maid*. The season commences Sept. 25. The cast includes as did the Auckland production, several professionals.

The Strand Farceful Comedy company, which is now on its way from London to Australia, will commence a New Zealand tour at Dunedin on Nov. 9. Gunn and Meynell are the proprietors of the venture, though the tour will be under the direction of J. C. Williamson. The opening piece will be *The J. F.*

Ben Fuller is at present on a visit to Christchurch and Dunedin on business connected with the firm.

The company supporting Tittell Brune is at present rehearsing Zangwill's *Merely Mary Ann*. The company will be strengthened for the production by the inclusion of Susie Vaughan and Douglas Gerard, who are on their way from London. Miss Brune plays the "slavery."

The Brough-Fleming Comedy company, at present scoring a big success in Australia, is due to commence a New Zealand tour at the Wellington Opera House on Oct. 18 with *Beauty and the Barge*.

West's Pictures and the Breckan Orchestra and Singers are working overland to Auckland. Business continues of the record order. They are credited with having cleared \$2,290 during the Wellington season.

The Great Thurston is due for a tour of New Zealand shortly. He is at present showing in the Commonwealth.

Cleopatra and Bonita, who will shortly form the star attraction on the Fuller circuit, are expected to make their debut in Dunedin about the end of the month. Their season in each of the centres will be limited to a fortnight.

The John F. Sheridan Comedy company commences a New Zealand tour at Dunedin on Boxing Night.

ANDREW SMART.

THE TOAST OF THE TOWN PRODUCED.

Viola Allen in *The Toast of the Town*, by Clyde Fitch, opened at Smith's Theatre, Bridgeport, Conn., last night to a large audience, which included many of Miss Allen's New York friends, and Hall Calne, in whose plays she has made successes.

The play was originally written for Madame Modjeska and was produced, under the title of *Miss Betty*, at the Garrick Theatre, New York, on Oct. 15, 1895. Modjeska appearing in the role of Betty Singleton. For Miss Allen's use Mr. Fitch has made some important changes in the play, giving it a different ending and strengthening several incidents. In the main, however, the plot and the characters are the same as those of the former production.

The cast of *The Toast of the Town* is as follows: Betty Singleton, Viola Allen; Mistress Roxana, Isabel Irving; the Dowager Duchess, Fanny Addison Pitt; Lady Charlotte, Alice Wilson; Duke of Mahabury, A. E. Anson; Lord Phillips, Harrison Hunter; Lord Fairfax, H. A. Smart; Harry Bent, James Young; Mr. McLaughlin, C. Leslie Allen; an author, Maurice Stewart; call boy, Harold de Becker; an old man lodger, J. H. Lewis; footmen, Leopold Lane and M. L. Bassett.

THE STAGE IN GERMANY.

A New Theatre in Berlin—Plans for the Season Promise Many Novelties.

(Special Correspondence of The Mirror.)

BERLIN, Sept. 29.

Plans are under way for the creation of a magnificent new theatre in the German metropolis, adapted to the production of grand opera as well as the drama. Both the stage and the auditorium are to be so constructed as to enable the size of either to be increased or decreased on occasion may demand. But the purpose to which it will be devoted will have the charm of novelty in this country, where all theatres are in the hands of stock companies, for this theatre is to be for the exclusive use of visiting troupes, and "star guests," who may be inclined to rent it for any desired length of time. The managers reserve the right, however, of engaging theatrical companies on their own account at stated periods throughout the season.

The much admired singer, Theo Doreé, has left us and Miss Herking and Madame Liban Gross have filled her place as Carmen at Kroll's. Frau Hindermann charmed us as Rose Friquet in *The Hermit's Cell* and as Leonora in *Il Trovatore*. Another noteworthy production was *The Gypsy Baron*, performed here for the first time this season.

The Neue Theatre opened with a very fine production of Shakespeare's *Midsummer Night's Dream*.

At the Lustspielhaus two new plays, *The Substitute* and *Grateful Julius*, had a long, successful run. They were played alternately every night for several weeks. Being light and laughable they appealed to the popular taste. The management of the Lustspielhaus is meeting with censure at the hands of the critics on account of their marked preference for plays that will draw and prove a financial success, irrespective of literary merit. They ran Kadelburg's *Family Day* this past season to the exclusion of nearly everything else, drawing full houses and making lots of money. But such a course is not compatible with the German code of ethics in matters theatrical. Still it is more than doubtful whether the managers in question will care to reform.

The Berliner Theatre is being entirely remodeled and will be opened Oct. 1 under the management of Ferdinand Bonn.

At the Royal Opera House the five hundredth performance of Mozart's *Die Zauberflöte* took place. The part of Sarastro was sung by Mödinger for the hundredth time. On Jan. 27 the one hundred and fiftieth anniversary of Mozart's birth will occur, and plans are already being formed for a proper observance of the occasion. In Vienna, where Mozart's compositions saw their initial representation, the operas *Figaro's Wedding*, *Don Juan* and several others will be performed with magnificent new scenery and costumes after plans made by Professor Roller.

Engelbert Humperdinck is working on a new opera called *The Miracle at Cologne*, libretto by Rainer Simons, which is to belong to the composer exclusively, while Mr. Simons will have the right to decide where and on what terms the opera is to be performed.

At the Royal Schauspielhaus, Schiller's *William Tell* was performed for the three hundredth time. The initial representation of this great drama, the last one written by the immortal Schiller, took place in 1804. The theatre being destroyed by fire in 1817, the Schauspielhaus was erected on the same site by the famous architect Schinkel during the years 1819-21, being to-day one of the oldest theatres of which the metropolis can boast.

In Vienna the well known tenor, Karl Zobel, has retired from the stage. He sang at the Metropolitan Opera House in New York in company with the De Reszkes, and of late years was a member of the Royal Theatre at Wiesbaden. Director Philipp Bock, manager of the German Theatre at St. Petersburg, one of the pioneers of German dramatic art and literature, celebrated the fortieth anniversary of his connection with the stage. He was the recipient of many congratulatory messages from his friends in this city.

A new society has been formed here for the purpose of protecting the interests and pushing the production of plays by German playwrights (principally of the unknown variety). Director Heins Wolfredt is general manager of it, and has already succeeded in placing a goodly number of his wares with theatres throughout the land. Let us hope that many a young genius may be discovered through his efforts.

All theatres are announcing features of the season just opened. The Residenz Theatre's repertoire seems composed chiefly of translations of French plays. The Prince Consort will be played both here and in Vienna.

A new comedy by Oscar Blumenthal, *Ein Schwarzer Teufel* (Vowing Faithfulness), will be performed simultaneously at the Royal Schauspielhaus here and at Frankfurt-on-the-Main. Beyerlein, Ernst, Halbe and Dreyer have also promised new plays.

The new manager of the Kleinen Theatre, Victor Bornowsky, has engaged that great artist Willi Thaller, and we may look forward to some fine productions. We are promised *Bohnen*, *Antigone*, and Deibel's *Maria Magdalena*, besides plays from leading modern authors. To show what a varied bill of fare this theatre is in the habit of offering its patrons, it is sufficient to mention that they gave two plays by Gorky, one by Oscar Wilde and two by Björnson in the course of a single week. The occupation of actor in Germany is anything but a sinecure.

Stephen Phillips' masterpiece, *Paolo and Francesca*, has been translated by Paul Ernst and will see its initial performance at Düsseldorf. Notable plays of the coming season will be Sudermann's *Stein unter Steinen* (A Stone among Stones), Hauptmann's *Merry Maidens* of Blochberg, Schoenhan's *Little Dorrit* and Philipp's *Der Helfer*.

The widow of the composer Johann Strauss, who is living in Vienna, has been ordered by the Tribunal de la Seine in Paris to pay to the French heirs of Wilder, who wrote the libretto for this opera in France and 3,000 francs damages besides, and all this for the reason that *The Gypsy*, another work of Strauss-Wilder, failed to achieve the success expected of it! The amount of royalties so far has been 30,000 francs, and this money is on deposit with the Society of Authors. They are credited with possessing a firm grip.

Only a few weeks longer and we will enjoy the materialization of all those tempting promises.

GERMANUS.

NEW THEATRES AND IMPROVEMENTS.

The new Coliseum Garden, Raton, N. M., opened Sept. 17, with a concert. The Garden is one of the largest amusement places in the West, with a seating capacity of 5,000. The arrangements include an open auditorium, balconies with boxes, and plenty of tables for those who wish refreshments.

Plans have been completed for the new Lyric Theatre, of Terre Haute, Ind. The house, which will be devoted to vaudeville, will have a capacity of 800, and will be thoroughly modern in construction.

The Columbia Amusement Company is building in Baltimore and has secured a site for a new theatre, soon to be erected, in Washington, D. C., it is said.

John J. Ryan will build a theatre in Cincinnati, to be called the Olympic, which will be devoted to vaudeville. The total cost will be in the neighborhood of \$75,000. The house will be leased to the International Theatre Company, which is composed of Ryan, Edward Burke, Congressman Sullivan, John Connelley, Senator O'Brien and S. Morton Cohn. The building will be constructed of concrete.

R. M. Allen will erect a theatre on property owned by him on Third Avenue, Birmingham, Ala., and will lease it to the Interstate Amusement Company. The annual rental, it is understood, will be \$6,000. Two stories on the ground floor will be included in the lease.

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FUND NEEDS.

AN announcement was made by the President of the Actors' Fund of America, DANIEL FROHMAN, last week, confirmatory of statements before made, to the effect that the fund sorely needs support. "The Actors' Fund is in great need of money," said he, "for our expenditures in the last two or three years have been greater than the receipts. This means that we have had to cut into the principal in the treasury, and unless we get more contributions it will be only a short time until the principal is wiped out."

This is indeed a serious outlook, and every member of the theatrical profession that has not contributed to the Fund should at once make some contribution, even though it should fall below the membership fee of two dollars; while those who have steadily contributed to this charity should, if possible, increase their favors. To see the Actors' Fund of America decline and finally go out of existence would reflect not only upon those who have assumed its management, but also—and more seriously—upon the profession of the theatre of this country.

For a score of years or longer the Fund has been a model among professional charities. It has helped the countless ill and unfortunate of the profession all over the continent, maintained many in hospitals and other institutions that would otherwise have suffered neglect and become public charges, and buried hundreds whom death found without friends or money. Is such a noble work to fail for want of the support that the profession of the theatre can easily afford to give?

It is said that the officers of the Fund purpose this season to send out agents to work among the profession here and there in an effort to secure memberships and contributions that will assist the other means employed in support of the Fund, as well as to work up benefits projected in various places. The annual expenses of the Fund now—and in the nature of things they should increase—are above \$40,000 a year, including the cost of running the Actors' Home on Staten Island, which involves about \$12,000 a year. It is beginning to dawn on many minds that this Home, an admirable institution, should have been de-

layed until a separate fund for its maintenance could have been secured; but as the matter stands, the Home of course must be maintained, along with the other projects of the Fund, if it is possible to awaken the profession to the necessities of the case. Yet if members of the profession are to continue lukewarm or negligent as to their duty in the matter of supporting the Fund it is but a question of time when the Home and all other aids of the Fund will have to be abandoned. President FROHMAN himself is plain in his statement of the conditions.

About two years ago the officers of the Fund and those in charge of its administration devised a system by which they sought to secure annual contributions, in amounts varying with the standing and ability of actors to contribute, and it was said that many pledges were made by those approached, by which various sums should be paid annually to the Fund. It now appears that a number of men and women, prominent in the profession, that pledged certain sums, have ceased paying such sums, and this failure has added to the embarrassment of the Fund in present circumstances.

An emergency in Fund affairs that should enlist the quick and practical interest of every member of the profession has arisen. To put the matter plainly, if the profession does not respond liberally and systematically to present needs, the Actors' Fund of America will be unable to continue its work. This would mean that those who depend upon Fund charity would be cast adrift, and that all assisting means now employed must be abandoned; and it would reflect upon the profession as a guild that had long maintained a noble institution only at last carelessly to let it die.

AN UNWISE PREACHER.

THE MIRROR can neither find room for all the good things said of the theatre by intelligent clergymen who know their subject nor spend time in controverting the insane statements of rabid preachers who seem to be angry with mankind for manifesting the love for the drama implanted by Nature. Of course a preacher who would castigate men and women for obeying natural impulses that make for health and happiness might be affronted by the statement that in so doing he is flying in the face of the philosophy of Christianity itself, but that is just what such a preacher does.

When a clergyman gets up in his pulpit and makes statements like some given out by a Baptist preacher in Paterson, N. J., last week it would seem that he is unfit for his work. Charity would prescribe for him an examination from which medical and mental experts might easily determine whether he should still be permitted to "preach" or be isolated where the aberrant and afflicted are treated skillfully—and sometimes successfully—by the alienist.

This preacher declared that no theatre can live in Paterson "except in connection with the saloon"; that "the profession of the actor is, by common consent, a degraded profession"; that "the principle of murder takes possession of the heart of every villain on the stage, and the very devils of all crimes come to exert their utmost power over vast audiences through the eyes and persons of those who simulate the passions of our evil nature." Where is there one among the mentally normal that can doubt that this line of thought is generated in a mind far from sound? A man who would make such statements as these would lead a fanaticism that might seek to do away with the theatre and its people by the good old methods of the church directed against the "ungodly" in ages past—the torch and the sword.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)

THEATRAGOOGER. New York: A SUBSCRIBER, Cleveland; M. M. Canton; T. M. F. Brooklyn; M. G. Philadelphia; A. Reader, Wilkes Barre; CONSTANT READER, New York; J. O. R. Chicago, and others: If you will read the paragraph at the head of this column you will understand why your queries remain unanswered.

D. P. M., Montgomery, Ala.: 1. Barnum's Theatre and Museum in New York was burned in 1868. 2. London Assurance was produced at Covent Garden in 1841. 3. The Panopticon was the name first given the Alhambra Theatre, London, when it was opened in 1854.

N. D., St. Joseph, Mo.: 1. There were sixty-two lives lost when the opera house in Nice, Italy, burned in 1881. 2. Mile. Mars, the famous French comedienne, died in 1847. 3. Edmund Kean's last appearance on the stage was at Covent Garden in 1833.

G. B., Waukegan, Wis.: 1. Secret Service, or McParlan the Detective, was produced at the Walnut St. Theatre, Philadelphia, Aug. 4, 1877. 2. Bret Harte and Mark Twain wrote Ah Sin for Charles T. Parson. It was produced at the National Theatre, Washington, May 7, 1877.

G. R., Akron, O.: 1. Six scenes were invented by De Louthburgh and first used in 1777. 2. The Grand Opera House, Paris, was opened in 1875. 3. George, Drew and Maurice Barrymore were married in Philadelphia, December 31, 1874.

PERSONAL.



Photo by Sarony, New York.

HAINES.—Robert T. Haines has been engaged by David Belasco, and will be featured as Prince Kara in The Darling of the Gods, which part Mr. Haines originated. The season of this play will open on Oct. 23.

RITCHIE.—Adele Ritchie has purchased a house in West Seventy-first Street, near Riverside Drive, and will hereafter make her city home there, giving up her present quarters in Central Park South. Miss Ritchie will move on Friday, on which day she will also close her country place, The Farm, in Harrison, New York.

NIELSEN.—Alice Nielsen will sail from England on the Cedric, on Oct. 13, and will begin her tour at Washington, on Nov. 1. Miss Nielsen will be supported by a company of European singers, and will have a complete symphony orchestra.

ADLER.—Jacob Adler announces that he has settled his quarrel with the Hebrew Actors' Protective Union and is preparing to reopen the Grand Street Theatre.

CAINE.—A distinguished gathering greeted Hall Caine at the Union Club, the evening of Sept. 29. The host, Joseph H. Sears, president of the firm of D. Appleton and Co., officiated as toastmaster and introduced the guest of honor. Mr. Caine paid a high tribute to President Roosevelt, placing him higher than any of the crowned heads of Europe. He also said that he would not give up being a novelist to become either a millionaire or President. Among those present were Alfred Jaretski, Lloyd Osbourne, Jesse Lynch Williams, John Kendrick Bangs, John H. Finley, J. Walter Thompson, George W. Perkins, William H. Porter, H. P. Davidson, Colonel Daniel Appleton, Charles Dana Gibson, Finley Peter Dunne, James Barnes, William W. Appleton and Arthur Spurgeon.

WARDE.—Mrs. Frederick Warde will deliver a series of Shakespearean lectures this season, beginning her tour at Albany and going to the Pacific coast.

O'CONNOR.—On Thursday afternoon of this week Mary Van Buren will tender a reception in one of the private parlors of the Waldorf-Astoria to Mrs. T. P. O'Connor, who is at present her guest in this city.

NETHERSOLE.—About the middle of this month Olga Nethersole will sail for America, and will produce here W. L. Courtney's adaptation of Hervieu's drama Le Dédale.

KNOTT.—Roselle Knott collapsed on the stage of the Winnipeg Theatre, Winnipeg, Man., last Friday and was carried unconscious to her dressing-room. She was taken ill several days before at Duluth. Anna Day, her understudy, continued the play.

JEROME.—Jerome K. Jerome sailed last Saturday on the St. Louis, from Southampton, and will appear in a humorous recital at the Empire Theatre, on Oct. 17.

WILLARD.—The Bright Side, E. S. Willard's success of last season, will have a prominent place in that actor's repertoire again this season, which will also include The Fool's Revenge, a new triple bill, and possibly a new play by a well-known author, which is now under consideration.

BLAIR.—Eugenia Blair closed her season at Greenville, S. C., on Sept. 23, and the company has returned to New York City.

METCALFE.—Oct. 19 is the newest date set for the hearing in the case of James S. Metcalfe against the Theatrical Managers' Association.

ROBERTSON.—Forbes Robertson's new play, The Conquerors, which opened in London on Sept. 23, is by the Duchess of Sutherland, writing under the pseudonym of R. E. Fyfe. The play was unanimously condemned by the critics.

BINGHAM.—Amelia Bingham's eighth essay as an actress-manager will be called Ireland: 1798, and will be produced out of town on Oct. 16. The cast will be headed by Lloyd Bingham. The new production will open in a Shubert house.

FITCH.—Clyde Fitch has been notified by Sir Charles Wyndham that a copyright performance of The Toast of the Town has been given in London.

COLLIER.—William Collier has established himself as a favorite in London. Although London critics generally consider On the Quiet, produced at the Comedy Theatre on Wednesday, a poor play, they unanimously praise Mr. Collier's clever acting.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Sept. 21 to 28, 1905.

HOW LUCY GOT EVEN. By Samuel Morse.

A MILITARY ROMANCE. By Arthur Beauvalet.

FOUR FROM FOREST-VILLE. By Lillian Maule.

By SETH GREENBACK; a drama in four acts. By T. S. Denison.

SPANISH GYPSY. By Marguerite Wilson-Morton.

AMONG THE DRAMATISTS.

Clyde Fitch has been commissioned to write a new play for Maxine Elliott, the manuscript to be delivered on June 1, 1907. Miss Elliott will continue in Her Great Match for two seasons, and will appear in London a year from next April.

It is announced that Paul West has been engaged to write a new play for Edna May, to be produced next season.

Make Believe Mary is the title of the newest play from the pens of Ida C. and May M. Ward. The leading role is that of a fanciful, imaginative girl, who lives in a make-believe world of her own conceiving rather than in the prosaic, worldly one circumstances compel her to. Her Man of Affairs is another new comedy by the same authors.

Harry McRae Webster's new play, Lieut. Dick, U. S. A., will be produced early this season, opening on or about November 1. Frank E. Henderson has signed the contract whereby he controls the exclusive rights and is preparing for an elaborate production. Robert Connors will be starred in the title-role.

Ivan Caryll is collaborating in a new comic opera with Major Frank Marshall, the elder brother of Captain Robert Marshall.

LETTERS TO THE EDITOR.

The First Sunday Dramatic Performance.

New York, Sept. 27.

To the Editor of The Dramatic Mirror:

Sir.—How is it that a dramatic company is permitted to give a performance in the city of New York, where there is an existing law preventing any one from giving a public representation in costume, etc., or a song and dance? Yet such a performance was given at Adler's Grand Street Theatre, in this city, on Sunday afternoon and night, Sept. 17, and was called a "sacred concert." When Leah Lessai was performing East Lynne at the Windsor Theatre a few weeks ago she announced that play to be given on Sunday, but was not permitted to give it. Certainly some one must have had his palm well greased to have granted such a favor. Uncle Tom's Cabin, with the characters, costumes, wig, etc., just as they appeared all the week previous, with Gusie Hart as Topsy, who did her song and dance, was the programme offered at the Grand Street Theatre. This was a regular dramatic performance given in English in a theatre in New York on a Sunday evening, and in addition to its being placed on record, something should be done to prevent its continuance, for if it should be done on the East Side there is no reason why it may not be done at a Broadway theatre. In the principal Western cities and small towns Sunday dramatic performances are permissible. The giving of such performances is a great evil, and the actor, after having traveled all the week, giving six nights a city where a Sunday afternoon and night performance can be given. Frequently the actor, after the travel, arrives in the city in time to get breakfast and hurry to the theatre to prepare for the afternoon performance. Now in addition to all this hardship he has to get up at 4 o'clock, and in a great many cases, notwithstanding a large business is done both afternoon and night, the receipts come from the week's business, as the attendance is much larger than any night during the week. I cannot see that a manager would get just as much money if Sunday performances were not given, and they would be contented with the income of the secular week. The Actors' Society did take some action short time ago about these Sunday shows, but it amounted to nothing.

COLUMB. T. ALLESTON BROWN.

No Earthly Difference.

WATFORD, N. J., Sept. 28.

To the Editor of The Dramatic Mirror:

Sir.—I have had this morning the unusual experience of reading in The Mirror an editorial with the tenor of which I could not heartily agree. In fact it is the first editorial I have ever seen in The Mirror which was not sympathetic in its good sense and grasp of the situation discussed. What earthly difference can it make to anybody what George Bernard Shaw's opinion of New York City or of America is? We all admit, I think, that Mr. Shaw has been giving us some exceedingly entertaining plays lately. But is not Mr. Shaw himself getting to be something of a bore? Surely there have been entertaining playwrights before Shaw! Vicious farces and Agamemnon multi-farces and other things have been given. And doubtless there will yet be entertaining plays after Shaw has ceased to write. As to whether a public librarian should operate his trust along principles of religious intolerance, there surely has never been any manner of doubt! The very classicism shows that! We older men and women enjoy gibes at the conventions of society, which conventions we nevertheless observe because they are the specifications of the treaty which society makes with itself to avoid going back to the days of the shepherd kings! But younger persons might misunderstand these same gibes, and considerable inconvenience ensue. With constant respect and regard, yours faithfully, ALFRED MORRIS.

CURRENT AMUSEMENTS.

Week ending October 7.

ACADEMY OF MUSIC—Way Down East—8th week—42 to 48 times.
ALHAMBRA—Vaudeville.
AMERICAN—The Dared Do Right.
BELASCO—Mrs. Leslie Carter in Adrea—3d week—13 to 17 times.
BIJOU—David Warfield in The Music Master—15th week, plus 5th week—35 to 37 times.
BROADWAY—The Pearl and the Pumpkin—7th week—44 to 50 times.
CIRCLE—New York Stars.
COLONIAL—Vaudeville.
CRITERION—Maxine Elliott in Her Great Match—5th week—29 to 30 times.
DAILY—Edna May in The Catch of the Season—6th week—36 to 42 times.
DEWEY—European Sensation Company.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in De Lancy—5th week—29 to 34 times.
FOURTEENTH STREET—The Ninety and Nine.
GARDEN—Closed Sept. 25.
GARRICK—Arnold Daly in You Never Can Tell—2d week—4 to 14 times.
GOTHAM—City Sports Burlesquers.
GRAND OPERA HOUSE—The Maid and the Mummy.
HARLEM OPERA HOUSE—The Duchess of Dandiac.
HERALD SQUARE—Sam Bernard in The Bickering Gals—2d week—154 to 160 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—6th week.
HUDSON—Robert Loraine in Man and Superman—5th week—25 to 28 times.
HUNTING AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock in He and His Sister—3 times; Spring Breeches—4 times.
JOK WEDDER'S—The Prince Chap—32 times plus 1st week—1 to 8 times.
KALCHEE—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Lulu Glaser in Miss Dolly Dollars—5th week—29 to 33 times.
LEW FIELDS—It Happened in London—154 times, plus 6th week—35 to 41 times.
LIBERTY—The Rogers Brothers in Ireland—5th week—29 to 35 times.
LONDON—Avenue Girls Burlesquers.
LYCEUM—Just Out of School—2d week—6 to 13 times.
LYRIC—De Wolf Hopper in Happilyland—1st week—1 to 8 times.
MADISON SQUARE—Commencing Oct. 3—Henry E. Dixey in The Man on the Box—1st week—1 to 7 times.
MADISON SQUARE GARDEN—Irish Exposition.
MAJESTIC—Chauncey Olcott in Edmund Burke—1st week—1 to 8 times.
MANHATTAN—Mrs. Fiske in Leah Kleeschna—13th week, plus 2d week—3 to 14 times.
METROPOLIS—The Beauty Doctor.
MINER'S BOWERY—Oriental Burlesquers.
MINER'S EIGHTH AVENUE—Imperial Burlesquers.
MURRAY HILL—West and Voice in A Pair of Pinks.
NEW AMSTERDAM—The Prodigal Son—5th week—29 to 35 times.
NEW STAR—The Curse of Drink.
NEW YORK—McIntyre and Heath in The Ham Tree—6th week—42 to 48 times.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglin in Zira—3d week—12 to 18 times.
PROCTOR'S FIFTH AVENUE—One of Our Girls.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Squire Kate.
SAVOY—James K. Hackett and Mary Manning in The Walls of Jericho—2d week—9 to 16 times.
THALIA—Tracked Around the World.
THIRD AVENUE—After Midnight.
VICTORIA—Vaudeville.
WALLACK'S—Raymond Hitchcock in Easy Dawson—7th week—40 to 50 times.
WEST END—Four Mortons in Breaking Into Society.
YORKVILLE—Stock company in All the Comforts of Home.

THE USHER



Brander Matthews has a paper in the October Bookman advocating "A Museum-Gallery for the Drama." Mr. Matthews always writes interestingly on dramatic subjects, from a basis of wide knowledge, and his present idea is worthy of attention.

Mr. Matthews proceeds on the theory that the study of the drama is much more difficult than the study of any other department of literature, because it embodies the other arts—music and dancing, painting and sculpture, with architecture; and thus the mere reading of a play is unsatisfying without the means at hand to appreciate all its artistic relatives.

"We cannot rightly estimate the dramas of Sophocles, of Shakespeare and of Molière," says Mr. Matthews, "unless we inform ourselves fully as to all the conditions they accepted freely, and in accordance with which they wrought out their masterpieces. In so far as the drama is within the limits of literature, it can be studied in a library; but in so far as it is outside the limits of literature, it needs for its proper understanding a gallery and a museum containing the graphic material which will help the student to reconstruct for himself the conditions under which the masterpieces of the great dramatists were originally performed—the conditions in conformity with which they were composed."

Mr. Matthews holds that to enable the student to realize and to visualize the many differences between the open-air amphitheatre of the Greeks, the half-roofed playhouse of the Elizabethans, and the artfully lighted hall for which Corneille and Racine devised their stately tragedies, the museum ought to contain not merely architectural plans of these several theatres, not merely views of their external appearance, but also actual models carefully constructed from the plans and views. These models might be of simple stuffs, and in miniature, but they should all agree in scale, "so as to make visible at first glance the enormous size of the theatre of Dionysus, and the petty proportions of the Globe Theatre." Moreover, he would add to such a collection a library of all the traditions of the drama that could be collected, to assist the main idea.

Although such a museum as this does not now exist, Mr. Matthews calls attention to the beginning made on these lines by the special collection shown in Paris, in 1878; and he discusses learnedly the possibilities to be achieved in such an establishment. "Such a museum-gallery," says he, "would be immediately useful, however incomplete it might be at first; and its utility would increase with the years. It ought to be established in New York—the city of all the world that affords the richest material for the study of the acted drama." Mr. Matthews thinks that once established, it would be sure to receive a succession of gifts of every sort, and he thinks that as the members of the dramatic profession are noted for their generosity, "perhaps one of them will be moved to seize this opportunity to honor their calling."

As for this conclusion, it would honor any actor to take the initiative, no doubt; but the actors now well perform their duties to the public, and it would better become some wealthy student of the stage to move in this project, and emphasize, as well as assist, public appreciation of the theatre.

The Association of Theatre Managers of Greater New York met on Friday, and seriously discussed the abolition of orchestras in the larger dramatic houses of this city controlled by them.

This action may be held to be very significant, at the beginning of the season. For one thing, it suggests that the very large number of failures of new plays in New York thus far has inspired some drastic measure for economy.

"I am inclined to think orchestras in all of the large theatres which present dramas and 'straight' comedies are doomed to go," one manager is reported to have said, "first, because we have found that music between the acts is not necessary; and secondly—and all-important—it will save thousands of dollars each season to every house."

There can be no doubt of the economical wisdom of the measure; and there are thousands of theatre patrons who will agree that no music whatever is far better than the sort of music too commonly furnished in the playhouses.

It is not unlikely, moreover, that on the question as to a band or no band in the theatre a vast majority of the better class of playgoers would vote to abolish the musicians. Theatregoing in this metropolis of late years—particularly as to the better houses—has

taken on more of the social aspect that distinguishes it in the capitals abroad than formerly, when the music programme was respected and commonly listened to with some show of appreciation, where it was worthy. Social life here has so broadened that often theatregoing is but an incident of it, and many persons would rather discuss social matters or other extrinsic topics—when they do not care to discuss the particular amusement in hand—than listen to hackneyed programmes the numbers of which, if they are not already tired of them, they would prefer to hear elsewhere in better musical circumstances.

Although the proposal to abolish the "orchestras" in theatres here undoubtedly has an immediate basis of economy, it may be that the better public would applaud, rather than resent it.

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, Broadway, New York City.

Mrs. Forbes Curtis was hostess at the tea-pouring of Sept. 28. Among those present were Mrs. Madge MacIntyre, Mrs. W. J. Wade, Mrs. Hudson Linton, Pearl C. Seward, Esther A. Rolph, S. L. Uman, of the Prodigal Son company, Granville Sturgis, Catherine C. Lawrence, Rev. F. J. Clay Moran, Isabelle Leigh, Annette L. Place, Miss Spamer, of the Baltimore Chapter; John H. Costello, Mrs. Wyatt Owen, of the Philadelphia Chapter; Mrs. H. Aldrich, Edith Totter, Charles T. Catlin, Mrs. Harry Leighton, Mary C. Horn, Irene Ackerman, Regina Well, and Mrs. Maggie Breyer.

Mrs. Edith Hubbard will be hostess at the tea served on Oct. 8.

The opening reception of the season by the Brooklyn Chapter was held at the Bijou Lodge Rooms, Smith Street, Brooklyn, on Friday afternoon, Sept. 29. An interesting programme of music and recitals was presented to an audience of about eighty and many guests including visitors from other Chapters. Among those who entertained were Edith Yeager, John H. Costello, Helen Chalmers, of the Spooner Stock company, The Sweeney Sisters in "Song and Dance," Jessie MacAllister Wilson, of the Spooner Stock company in two charming ballads, accompanied on the piano by Roy Newton Hair. Addresses ably advocating the objects of the Alliance and pointing out the wonderful success already achieved were given by the Rev. Mr. Rogers, of the Church of the Good Shepherd, and the Rev. Dr. Lacey, of the Church of the Redeemer. To both of these clergymen both the Brooklyn Chapter and the Alliance at large are gratefully indebted for faithful and efficient service as chaplains and for a loyalty in public speech that attests their sincere devotion to the noble aims for which the organization stands. Charles T. Catlin, President of the New York Chapter, brought the congratulations of his Chapter upon the auspicious opening of the Brooklyn season, told of his recent experiences in speaking for the Alliance at Santa Cruz Lodge in the Catskills and at the recent Quaker Hill Conference at Pawling, N. Y., showing that on both occasions he met with unmistakable evidence of an earnest and increasing interest in the Alliance on the part of the general public. A social hour followed, at which the guests were entertained with music and refreshments. Several attractive entertainments, which will be duly announced, are in preparation by a committee of the ladies of the Chapter.

The Providence Chapter held a reception last week at the parlors of the Windmere in that city on the evening previously announced. The guests of honor were the members of the Imperial Stock company. The hostesses were Mrs. F. Vernon Wilson, Secretary of the Chapter, Mrs. F. C. Howe, and Miss McKenzie, Mrs. M. A. Price and Katherine E. Du Barry very efficiently assisting. During the evening a message of good wishes was received from Al. Roberts expressing his regret that owing to illness he could not be present; also one from William Courtleigh regretting that important business would prevent him from attending. The musical selections in the programme, vocal and instrumental, were charmingly rendered by Miss Ambach and Miss Pimble. Light refreshments were served and chocolate was poured by Eugene Hayden, of the Imperial Stock company, and by Alice E. Howe, one of the younger members of the Alliance. Among those present were Mrs. G. W. Day, Mr. and Mrs. J. J. Ryan, May Burgess Ryman, Mrs. James Cannon, Mr. and Mrs. W. H. Congdon, Mr. and Mrs. R. D. Croft, May Steen, Mrs. M. A. Peckham, Dr. W. E. Pimble, Lida Bowers, Jeanette Carroll, Viola Burton, J. Heron Miller, Harmon MacGregor, A. A. Ashley, Mrs. Harry G. Keenan, of the Shepherd King company; Mrs. Peckham, Bell Peckham, Mrs. Sarah F. Hunt, Miss Waters, and Louise Waters.

Afternoon receptions will be held at the studio of Mrs. Vernon, the Secretary of the Chapter, and will be duly announced, as also the religious services, with the names of church and preacher, as arranged for the season.

All the Chapters are earnestly reminded of the importance of sending as promptly as possible to the Publications Committee of the National Council announcements in detail of their receptions, religious services, etc., planned for the coming season. Address Charles T. Catlin, chairman, Manhattan Theatre Building, New York City.

BEN GREY'S PLANS.

Ben Grey announces that beginning Nov. 1 his company will be seen in New York in a series of Shakespeare's plays acted in the manner of the Elizabethan period. It is as yet undetermined whether the engagement will be a series of matinees in one of the theatres or matinee and evening performances at Mendelssohn Hall, where Mr. Grey's presentation of Everyman was successful.

The repertoire has been arranged with the special view of interesting students, and many of the large schools of New York and its vicinity have already indicated their substantial support. During a period of four weeks the following plays will be acted: Henry V., Much Ado About Nothing, The Merchant of Venice, Macbeth and Julius Caesar.

One night each week the company will appear in Brooklyn under the auspices of the Brooklyn Institute of Arts and Sciences, and one night each week at the East Side Settlement under the auspices of the Educational Alliance.

In the Settlement schools the plays will be studied before Mr. Grey and his players arrive. The managers of the Educational Settlement expect that these plays, well acted, will do much to check the tendency for sensational melodramas.

The University Settlement, the West Side Neighborhood House, the Warren Goddard House, the Christie Street House, the Recreation Rooms, Alfred Corning Clark House, the Hartley House, the Nurse's Settlement, the College Settlement, the Jacob A. Ellis Settlement, the East Side House Settlement and Branch B of the Educational Alliance are the ones that have persuaded Mr. Grey to give the East Side a trial. The series will begin with Henry V., Nov. 4.

A LONDON THEATRE CLOSED.

His Majesty's Theatre, London, was compelled to close Sept. 25, owing to the discovery that the marble proscenium arch had cracked, apparently a result of excavations for the underground railway. Beerhohn Tree's production of Oliver Twist was transferred to the New Waldorf. The Shuberts' production of Lights Out (or Taps), which was to open Oct. 5, has been postponed to permit Mr. Tree to use the Shuberts' London theatre until His Majesty's can be repaired.

THE LONDON STAGE.

A Ball Dramatic Week—The Kendals' Season Opened—Playhouse Laws—Gawain's Gossip.

(Special Correspondence of The Mirror.)

London, Sept. 23.

After the recent heavy rush of new plays, we have had an equally heavy lull this week. Not a single new play has been produced, either at the West End or in the suburbs. Therefore, except my present article be somewhat briefer than is usual, next week, however, Fate (or whatever it is that rules the drama's destinies) will make ample amends. Indeed, from to-night, when Forbes-Robertson will open the new Scala Theatre with a new play, The Conqueror, by a new author, R. E. Fyfe, to wit, we shall be kept play-sampling nearly all the week.

In default of new plays to see and to write about the revived comedy-drama Dick Hope, with which Mr. and Mrs. Kendal started their latest London season at the St. James, last Saturday, attracted some attention. In point of fact, some wrote very encouragingly about the play, both for and against. For my part, I still think (as I said in *The Mirror*) when Dick Hope was first produced, a year or two ago, notwithstanding sundry faults of occasional triviality and conventionality it is a piece of work reflecting a good deal of credit on its author, low comedian Ernest Hendrie.

Now the *Daily Mail* went for this innocent and by no means uninteresting play in quite a volcanic, Red Indian scolding fashion. Not only did the *Mail* man head his notice "A Stupid Play," but he also went on to describe it as "rubbishy, ridiculous," and so on, and so forth. The lark of it all is that this critic and several others have denounced Hendrie as a new beginner, which shows that they forget that he has written several plays, and that he was part-author of the Elder Miss Blossom, which is one of the biggest successes the Kendals ever had. The Kendals, both acting very nicely, received the warmest of welcomes.

Another example of the extreme, or gone-mad style of the "new criticism" has again been shown by the volcanic *Stand*. In his latest issue of *The Review of Reviews* he once more has the audacity to allude to what he calls "Gomorrah at the Gaiety," meaning The Spring Chickens, which is no worse than most musical plays, and not so bad as some. *Per contra*, his *Stand*ness comes with joy over the vaudeville play The Catch of the Season, which he describes as being "pure as the driven snow." There's another extreme for you!

Another example of the utterly extreme in things theatrical—not to say theological—in shown by the fact that to-night at that huge cheap suburban playhouse, the Crown, Peckham, a local Congregational minister has arranged to come on in the chief scene of the wild pantomime farce The Swiss Express and to announce in some "introduced" dialogue that he has come to the show "on the manager's business," and that to-morrow (Sunday) he will hold religious services in that theatre!

Although Drury Lane has a huge success with The Prodigal Son, there will be no dividend for the past year's working, owing to the vast outlay expended some months ago for the theatre's drastic alteration ordered by the London County Council. Next year, however, owing to the big receipts with my friend Caine's drama, there should be a substantial, not to say soothing, dividend.

On the other hand, Manager Alfred Butt, of the Palace Theatre, has, in spite of the immense amount of new competition in variety land, been able to announce a dividend of twelve per cent.

The said Palace manager has been threatened with prosecution by the Theatrical Managers' Association because he purposes to produce there on Monday a new *Review*, by George R. Sims. The threat against the apparently still smouldering Anti- and Pro-Sketch agitation. It has been said that if the Palace is prosecuted, all the leading London variety theatres shall be served the same. If this should be so, it will doubtless hurry up some sort of sensible settlement of this needless quarrel. At the moment of writing, however, I find signs of simmering down. Whether or no, Sims' *Review* will be produced.

Another matter now causing much managerial heartburning against the London County Council is a new ukase from that body, ordering (1) a new installation of electric lighting throughout the Metropolitan theatres and halls and (2) that all lights shall be kept full on, or nearly so, during every performance! If this latter edict were carried out to the illuminative letter it would, of course, interfere sadly with the necessary dark scenes of the drama, to say nothing of snuffing out all biograph or bioscope shows.

At the moment of writing the outlook stands thus: Tom W. Ryley, who has secured the Shaftesbury for twenty-one years, starts his tenure on Monday week by "sharing" with Manager Bouchier, who will then transfer The Walls of Jericho there from the Garrick, in order to revive The Merchant of Venice on Oct. 11. Ryley, who is going to make a fine theatre of the Shaftesbury, tells me that he will sail for your city next Saturday week, bringing with him the American rights of The Gay Lord Vexy, the first London production of which is due at the Apollo next Wednesday. When Ryley returns he will doubtless give us a kind of Weber and Fields show at the Shaftesbury. Next Wednesday we are to see at the Comedy your Mr. Augustus Thomas' two plays, On the Quiet and A Man of the World, both of which have been having a trial trip this week at Cardiff, in South Wales, a place full of metal mines.

PROGRESSIVE STAGE SOCIETY PLANS.

The Progressive Stage Society will give two performances of Henrik Ibsen's The Young Men's League, the first being the full dress rehearsal on Sunday afternoon Oct. 8, at the Murray Hill Theatre, and the second a public matinee on Tuesday, Oct. 10 at the same theatre. The society charges 50 cents for all seats, orchestra as well as balcony.

The plans of the society include representations of Oscar Wilde's Salome, Lila Adams' The Revolt, Tolstol's The Power of Darkness, Hauptmann's The Weavers, George Morris' The Bending of the Branch and Gorki's Night's Lodging.

Sunday evening at the rooms of the League for Political Economy Julius Hopp delivered a lecture on the purpose of literature at large. Only such literature as deals with the conditions of the times is permanent," said he. "Through a truthful conception of the Greek drama we can trace the drama of to-day. Modern drama in order to be permanent must deal with the struggle of labor and capital, poverty, political corruption, financial troubles, the emancipation of woman; all these subjects must be decided by the dramatists of our age." The lecturer then traced the growth of the new or social drama in Europe, quoting freely from plays by Hauptmann and Ibsen, closing with a blither arraignment of the methods of the Theatrical Trust in this country.

MUSIC NOTES.

The Alice Nielsen concert tour will open in Washington Nov. 1. Her programme will consist for the most part of arias from different operas.

The Adèle Margulies Trio announce three chamber music concerts to be given at Mendelssohn Hall on Dec. 8, Jan. 15 and Feb. 24.

Mlle. Lillian Nordica arrived on the "Lorraine" Saturday to prepare for her engagement in grand opera at the Metropolitan Opera House.

Lucius Hooper, composer of the new Lillian Blauvelt opera, The Rose of the Alhambra, which is to be seen at Wallack's late in November, arrived in New York Sunday to give personal supervision to the musical rehearsals, which began Monday.

Eugene Dufrieche, the baritone and stage-manager, was a passenger on "La Lorraine." He comes to begin his duties as an instructor at the National Conservatory of Music.

JACOB LITT.



Photo by Kuhn, St. Paul.

Jacob Litt, one of the most solidly successful of American managers, owner and lessee of many theatres, died suddenly on the morning of Sept. 27, at Dr. Bond's Sanitarium at Yonkers. Mr. Litt had been ill for some time and his death was not unexpected, although it came suddenly. He was only forty-eight years of age, but leaves a fortune variously estimated at from one to two and one-half millions, made in the theatrical business.

Mrs. Litt was Ruth Carpenter, a well-known actress who has not been on the stage since their marriage, ten years ago. There are two sons, Jacob, Jr., and Willard, aged six and eight years, respectively. Of the Litt family in Milwaukee there are two sisters, Mrs. Leon Wachner, whose husband is manager of the Babst Theatre, and Elizabeth Litt. The various enterprises in which the deceased was interested will probably be carried on by A. W. Dingwall, his partner, who has had charge of the houses during Mr. Litt's illness.

Mr. Litt thoroughly deserved his success, for he began at the bottom of the ladder and pluckily worked his way upward by personal enterprise and brainy initiative. His success was due largely, aside from his insight, to originality in popular production. He was the first to introduce a pickinny band and a genuinely thrilling horse race scene. He was the first to produce a naval play, The Ensign, and the first to recognize the possibilities of Swedish dialect comedy, and the same principles of originality have been applied to his later productions. He judged people and plays from the standpoint of utility and value, and made very few mistakes. Moreover, he was systematic to a degree, and had the lines of his interests so well in hand, and his branches so well officered, that he was as fully cognizant of detail as is the active president of a railway. He was the planning mind and his the genius of selection and direction. He had a hand in everything. He selected the play, analyzed it, and offered his amendments, if any were needed. He had his own sessions with the scenic artists, and secured what he thought best; he was familiar to the lithographer, for he believed in advertising and printers' ink, and knew what was attractive; he engaged his players because he knew their worth, and was a keen judge of ability of any sort.

All this thoroughness was well prepared for by his career, which began when he was errand and programme boy in the Grand Opera House in Milwaukee. He became the chief usher in the Bijou Opera House, Milwaukee, then the assistant treasurer and afterward the treasurer. Afterward Mr. Litt, in association with another, took the management of an old museum in Milwaukee, after every one else had failed in Milwaukee, and thereby made a fortune following this success Mr. Litt purchased the rights for this country of the English melodrama The Lights of London. He also made a production of The Sea of Ice, in partnership with Henry Lea. Then Mr. Litt added another theatrical enterprise to his ventures in the melodrama The Stowaway. It was while this play was successful that Mr. Litt became a partner with Thomas H. Davis.

Then was added to his holdings another theatre, the Bijou Opera House of Minneapolis. Following this Mr. Litt invested \$300,000 in a theatre building at the corner of Sixth and St. Peter Streets, St. Paul, now known as the Grand Opera House. These two theatres were in addition to the Bijou in Milwaukee, as well as a museum in the last named city. Then Mr. Litt decided to give to the stage an entirely new character. The result was the production of the Swedish-American play Yon Yonson, with Gus Hoge in the title role. Later he produced The Ensign, which in turn was soon followed by A Nutmeg Match.

Mr. Litt believed in the melodrama, the play that appeals to the people. He often said that the great majority of theatregoers did not care to be worried by a subtle analysis of the problems of life, but wanted their contrasts broadly laid, with the saving clause that vice should always be foiled, while virtue in the last act should always reign triumphant.

He produced in Old Kentucky in 1893, and the proof that the homely melodrama, with its pickinny scenes and race track incident, appealed lies in the fact that Mr. Litt made a fortune out of it, and the play is still successful.

Then he branched out into melodrama on a larger scale, and produced many popular successes. Among those he had on the road were Sporting Life, The War of Wealth, The Great Ruby, Shall We Forgive Her, and Shenandoah. Out of the profits of these productions he added to his theatres. He leased McVickar's Theatre, Chicago, in 1897; made it a \$1 house, and bought it out of the money his productions made there. (His brother, Sol. Litt, is now its manager.) He acquired the Broadway Theatre in New York in 1899. At his death Mr. Litt owned or controlled the Broadway Theatre, McVickar's, the Bijou Opera House, Minneapolis; the Grand Opera House, St. Paul; the Bijou Opera House, Milwaukee; the Metropolitan Opera House, Minneapolis; and the Lyceum Theatre, Minneapolis. In addition he owned much real estate in Milwaukee.

Out of respect to Mr. Litt's memory there was no performance at the Broadway Theatre last Friday.

The funeral services were held in St. Stephen's Chapel, Vernon Avenue and 240th Street. Dr. Joseph Silverman, of Temple Emanuel, officiated. Only members of the immediate family and a few intimate friends and business associates of Mr. Litt were present. The body was placed in a receiving vault in Woodlawn Cemetery.

ENGAGEMENTS.

William H. Chaire, for Her Wedding Day, taking Edwin Trevor's position.

Josephine Sheppard has left Al. Wilson's company and Mrs. George Wright has joined him.

Bertha Welby, for When Baxter Butted In.

Alfred Britton, for Mrs. Temple's Telegram.

Marie Bayless, for Viola Allen's company.

LAURENCE DUNBAR.



One of the members of the new People's stock company, at Chicago, has made rapid gains in popularity, yet he calls himself "The Man Who Gets Nothing but 'Roasts'." He is Laurence Dunbar and his picture is printed above. He clips "roasts," looks for "roasts," and gets "roasts" a plenty, but he also has won considerable praise. He was doing good work last season with Ben Greet's company, and was sixteen weeks in stock at Detroit. He is a native of New Orleans. One of the "roasts" he is keeping appeared a few years ago in a Western paper while he was traveling with a small organization supporting a star playing Shakespeare. "The company of accessories (of which Mr. Dunbar was one) should be given the limit, and there were no extenuating features."

M. B. LEAVITT RETURNS.

M. B. Leavitt, who has been abroad for nearly a year, returned on the *Tesonic* a few days ago. During his absence he has been a very busy man. He went over last October to confer with Frank L. Gardner, the multi-millionaire and mine owner, about placing some of the big mining properties in Mexico, Arizona, Nevada and California, which Leavitt had bonded to him, and secured options thereon while in California a little over a year ago. Through Gardner's influence he is said to have been more than successful. He expects to become a very wealthy man. He has become a director in the Anglo-American Mining and Exploration Company, of Nevada, that owns many rich gold claims in Tonopah, Gold Fields, and the Bull Frog district of that state.

Leavitt looked well over the amusement field while in London for an attraction that would be a novelty in America, and the one that appealed most to him was the great Dutch actor Henri de Vries. Leavitt succeeded in closing an arrangement with him the day previous to his leaving London. He will make an American tour, opening in New York in January, surrounded by a first-class organization, and his performances will be given in English. George S. McClellan will be interested with Leavitt in this venture.

Leavitt will have some interests with Edwin Clary, the well-known amusement promoter, who has leased for a term of years the big London Olympia. Leavitt will endeavor to enter into an arrangement with Thompson and Dundy to duplicate their Hippodrome entertainments at the Olympia, which has been entirely remodeled. He will also send a big musical organization with an extensive repertoire to South America, opening in Buenos Ayres early next May. The country is very prosperous, and the field is a new one for musical productions, and from the correspondence and information he has received, there is a great deal of money to be made there. It will be interesting to know that Leavitt is writing his memoirs of forty years of management, and his reminiscences will, no doubt, be very interesting reading to the profession. He is further planning to make an up-to-date production for the English provinces during the pantomime season, the coming Winter, of his extravaganza, *Spider and Fly*. He will close arrangements while here with Ralph Stuart for a complete production of Stuart and Franklyn Pyles' new play, *Kit Carson, U. S. A.* Plays of this class have always been very successful and good money-makers in the English provinces. The tour is now being booked.

MRS. FISKE'S ANNIVERSARY.

The first performance of Leah Klechka at the Manhattan Theatre on its revival marked the tenth anniversary of Mrs. Fiske's return to the stage. It was on Sept. 25, 1895, at Lancaster, Pa., that Minnie Maddern, who had given up acting at the time of her marriage to Harrison Grey Fiske, made her first regular stelar appearance as Minnie Maddern Fiske. The play on that occasion was *Dandies*. The Queen of Liars, called when it was produced and New York later on Marie Deloche. It was part of a repertoire that included also *A Doll's House*, *Cosette* and other plays. During the decade that has followed Mrs. Fiske has appeared in nineteen plays, ranging in character from the light comedy of *Divorçons* to the tragedy of *Little Italy*, and embracing such varied plays as *Tess*, *Becky Sharp*, *Hedda Gabler*, *Mary of Magdala*, and *A Bit of Old Chelsea*—a remarkable repertoire. The end of the ten years finds her heading at her own theatre a company that has been compared to the most famous dramatic organizations of Europe, while it stands comparison with the best organizations of a generation ago in New York, whose traditions are famous.

QUEBEC TROUBLE AMICABLY SETTLED.

The trouble between Ambrose J. Small and the Quebec Auditorium Company was amicably settled last week by the signing of an agreement whereby all the lawsuits between the parties have been discontinued. Mr. Small is allowed to retain \$1,343.32, an amount that was in dispute, and agrees to turn over to the company all bookings made by him for the Auditorium, the company reserving the right to cancel any of them within twenty days after receiving the contracts. Small also binds himself to transfer to the company all shares of stock controlled by him. The agreement was made for the sole purpose of coming to a friendly agreement, and to avoid the costs and expenses of the lawsuits.

DAILY MATINEES AT THE FIFTH AVENUE

Owing to the fact that many of his regular patrons have been disappointed during the past few weeks at finding that the custom of daily matinees had been discontinued with the appearance of the new stock company, F. F. Proctor has decided to go back to the old plan next week, and two performances a day will be the rule for the rest of the season. As Amelia Bingham's contract calls for but three matinees a week, Isabelle Evenson has been engaged to play her parts at the afternoon performances on Tuesday, Thursday, and Friday. The other members of the company will appear at every performance.

THE IRVING PLACE THEATRE OPENS.

The Irving Place Theatre opened its season last Saturday night, Sept. 30, with *The Crucifix*, a play by Ammergau, a folk-play in five acts, by L. Ganghofer and H. Neuert. Like all plays of its kind, it had a simple plot, the interest lying more in the pictures of peasant life than in the development of action and the exposition of character. There were many broadly humorous lines, which never missed fire, and several songs of varying quality; one, however, "The World is a Madhouse," sung by Gustav von Seyffertitz, being fully deserving of the encores it received, both because of its merit and the excellence of its rendition.

The story centres about the love of Paul, the young crucifixmaker, for Loni, the foster-daughter of the inn keeper Hoffmaier. His attentions are apparently very unwelcome to the girl, who loses no opportunity to fust him openly. Finally, at a peasant festival, in consequence of a lie told her by a rival suitor for her hand, she upbraids Paul before a roomful of people, and ends by striking him in the face. He, in his turn, storms furiously at her. This manifestation of strength and masculinity in one whom she had despised for his femininity produces an instant change in Loni's feelings. A reconciliation with Paul is easily brought about, and the pair become engaged. In addition to a husband, Loni also finds her father, an old man, between whom and herself there has always been a strong bond of affection.

The play made no great demands on the acting abilities of Herr Conrad's company. The three leading parts, Loni, Paul, and Loni's father, were in the entirely capable hands of Hedwig von Ostermann, Frana Herterich, and Gustav von Seyffertitz, respectively. Herr Herterich, whose first appearance this was, made an excellent impression. The minor parts were, as is usual at the Irving Place Theatre, acted with discretion and intelligence.

The play for the orchestra are not amiss. Led by Herr Hugo Bryk, who has come over for the season of operetta, beginning next Thursday with Josef Strauss's *Spring Breeze*, it rendered a pleasing programme, to which the audience really listened.

The cast:

Antea Hoffmaier	Frana Herterich
Loni	Hedwig von Ostermann
Peter Baumiller	Otto Ottobert
Die Lehnse	Georgine Rosendorf
Paul	Frana Herterich (also debut)
Der Rothschneidner	Hermann Gerold
Muckl	Jacques Horwitz
Der alte Fischer	Gustav von Seyffertitz
Der Lehnse	Frana Herterich
Der Huberbauer	Heinrich Habrich
Der Schneider	Otto Ottobert
Der Kramers	Loni Koch
Der Hochmeister	Frana Herterich
Die Schmiedin	Antonia Stein
Nandi	Amelia Blum
Stadl	Bertha Lewis
Model	Delores Peters
Leid	Frana Herterich
Red	Maria V. Wegner
Die Brautmutter	Mina Wertheim
Rogel	Ema Bruha
Kasper	Arthur Bauer
Mom	Lacie Harris

MORE INDEPENDENT THEATRES.

During the past week the Shuberts have added two more theatres to their list, one in Detroit and one in Richmond, Va. The Lafayette, one of the handsomest houses in Detroit, was taken over on Oct. 1, and \$50,000 will be spent in improving it. The house in Richmond is to be built by a firm of local capitalists, and will be ready on Jan. 1.

It was said yesterday that the City of New York was negotiating with an independent manager to take the old Montauk Theatre in Brooklyn, recently purchased by the city as a site for the approach to the new Manhattan Bridge.

If the negotiations succeed the New Montauk, built by Senator Reynolds and his associates, will have an unexpected rival. It was said when the old Montauk was sold and the new one erected that Mrs. Sinn-Recht, formerly manager of the old house, had been given unusual concessions on condition that she would not build a new theatre in competition with the one owned by the Reynolds interests. That the city would lease its newly acquired property was not considered. As the property will not be required for the bridge approach for at least three years a lease of the house will be valuable.

THE CROSSING PRODUCED.

The Crossing, a play in four acts by Winston Churchill and Louis Evan Shipman, was produced for the first time upon any stage at the Euclid Avenue Opera House, Cleveland, last night (Oct. 2), with the following cast: Nicholas Temple, John Blair; David Ritchie, Hall McAllister; August de St. Gre, Etienne Girardot; Harry Riddle, Alexander F. Frank; Baron de Carondelet, Arthur R. Lawrence; M. de St. Gre, R. V. Ferguson; Dr. Perrin, Edward Donnelly; de Crispigny, Shelly Hall; Pierre, F. Richter; Andre, Wood; Mrs. Temple, Mable Bert; Antoinette de St. Gre, Violet Houk; Baroness de Carondelet, Laura Clement; Mlle. de St. Gre, Eugenie Upham; Madame Bouvet, Madge Olinger. The English rights for *The Crossing* have been secured by Louis Waller and Mr. and Mrs. Kendall, and is to be produced in London this Winter.

THE PROFESSION HONORS DR. HOUGHTON.

Scores of actresses, actors and managers visited the "Little Church Across the Corner" Sunday to honor the memory of the church's founder, the Rev. Dr. George H. Houghton. It was the fifty-seventh anniversary of the founding, and a bronze bust of Dr. Houghton was unveiled. There were three services during the day and evening. In the course of the Summer the Church of the Transfiguration has undergone a thorough renovation, and the unveiling services were the first held there since late last Spring. Thousands of dollars have been spent in repairing and for the bronze bust.

FANTANA'S LONG RUN.

With 322 performances in New York to its credit Fantana ended its run Saturday night. The jubilation usual after so long an engagement was curtailed by the fact that the company left town at 11.55 p.m. in a special train for Chicago, where Fantana opened Monday night at Garrick. Jefferson De Angola was prevailed upon to express in a few words his thanks for the continued favor of local theatregoers in his ten months in Broadway.

SOME CONING CHANGES.

Several changes in the theatrical map are planned for the next few weeks. Raymond Hitchcock and Emy Dawson will leave Wallack's Saturday, going on the road to make room for Thomas Jefferson in Rip Van Winkle on Oct. 9. Miss Dolly Dollars will be shifted from the Knickerbocker to the New Amsterdam a week from Monday, to allow the Bothern-Marlowe combination to begin an engagement at the former house. The Prodigal Son, which has failed to impress New York at the New Amsterdam, will be sent on the road.

A NEW CLUB FORMED.

Nine members of The Tenderfoot company organized a club in Denver last week which they chose to call "The Tenderfoot Skidoo" Club. Its object is self-improvement and social intercourse, and the members have pledged themselves not to criticize harshly any other member of the company and not to "talk shop." The officers are: Etta Lockhart, President; Eva Carey, Treasurer, and Ruth White, Secretary.

EBEN PLYMPTON'S TRIAL CONTINUED.

The trial of Eben Plympton, who is charged with assault on Captain George Martin, has been set for Oct. 7. Captain Martin is rapidly improving, and the trial was continued in order that he may be present. Mr. Plympton is at liberty under bonds of \$5,000.

AUSTRALIAN NOTES.

The Broughs Return to Sydney—Nance O'Neill's Season Opens—Antipodean News.

(Special Correspondence of The Mirror.)

STRAW, N. S. W., Sept. 4.

William Anderson's capable company has no cause to complain of lack of public support given to the sensational *Her Second Time* on Earth at the Theatre Royal. Special mention is due to Eugene Duggan for her representation of the complex character of Dora Gray. On Saturday next there will be a change of bill to the nautical play, *A Sailor's Sweetheart*.

Johnny Sheridan is closing a highly successful season at this big theatre, the Criterion, where the last six nights are being devoted to Mrs. Dooley's *John*, an absurdity from the pen of Sheridan and Pat Finn.

At the Palace Theatre Thurston continues to draw splendid houses and his clever entertainment warrants the support that has been accorded to him here. Following his new closing season the Palace will be occupied for six nights only by the first production of *The Coquette*, a comic opera in two acts by W. J. Curtis, J. L. Hunt and W. Arundel Orchard. This season will in turn be followed by a big charity performance (Sept. 6, 7 and 8) of *Belle's* grand opera, *The Bohemian Girl*, the principals being Violet Mount (Arlene) and Edward Farley (Devilshoof).

Harry Rickards' Vanderville and Specialty company continues to keep up to its usual high standard at the Tivoli Theatre, and a consequent even tone of business prevails at this hall. Winifred Warner and Freda Brandon, two of the management's recent importations from the London halls, made very well received. The Modern Mille is a very strong draw and her impersonations in the present bill include those of Dorothea, Andromeda, Oenone, Bacchante, Canova and Venus. Cruickshank, the caricaturist; Ted Callaway, Florence Challa, the Lazarus Trio, and W. J. Winton are other prominent members of the present combination.

The American Theatroscope company wind up their Sydney season at the Lyceum this week. C. Spencer, the manager of the company, has every reason to congratulate himself on the success of his two months' Sydney season, and announces his intention of returning here in December next, when he will show new films of American and European subjects.

Frank Smith's Minstrel and Vaudeville company is now showing at the Queen's Hall.

Van Biese, whose Australian tour with *A Broken Melody* did not spell financial success, just prior to his departure from Perth (W. A.) for London, was arrested on a general warrant taken out by a member of his company with the intention of preventing his departure from Australia until he claim for arrears of salary was liquidated. Eventually Van Biese was released, as it appeared that his settlement with George Musgrove, under whose direction the Australian tour was managed, was to take place in London, after which he undertook to square up all accounts.

The American actress, Tittell Bruns, has been making a royal progress through New Zealand, where her success artistically and socially has been very marked. Sympathies will renew with pleasure their acquaintance with this clever actress on Oct. 14. Douglas Gerard and Susie Vaughan have just arrived from London to join the company.

Florence Hamer, who did such good work here as a member of J. C. Williamson's English Comedy company, has been transferred by that manager to the Knight-Jeffries Repertoire company.

Rose Musgrove is now quite recovered from the typhoid fever with which she has recently had such a bad time.

Hugo Heermann, the violinist, has concluded his Australian tour and left for America via New Zealand.

A report having gone abroad that Colonel D'Orray Ogden had joined the majority, I have pleasure in assuring his American friends that I saw him as recently as last week, when he appeared to me to be carrying his years very well.

William Hughes ("Pete") died in Sydney last Tuesday. He originally came to Australia in advance of *The Widow O'Brien* in 1894, and curiously enough Johnny Sheridan, who was responsible for bringing him here, was able to be present at his funeral, twenty-one years later. Pete Hughes was of genial disposition, and had piloted many of Williamson's companies over the Australian continent and New Zealand, and in that capacity will be remembered by many on your side of the pond.

The Brough-Fleming Comedy company had a special reception at the Criterion on Saturday week last, when *The Walls of Jericho* was put on. It had been intended to open the season with *The Beauty and the Barge*, but Robert Brough, who is hardly recovered from his recent illness, did not feel up to the strain of playing the part of the old boatman, consequently Jacobs' play will not be put on for a week or so yet. In the present bill, which is drawing bumper houses, Robert Brough, Herbert Fleming, Emma Temple, and Beatrice Day come in for chief praise.

Nance O'Neill's season at Her Majesty's has commenced auspiciously, and frequent changes of bill are the order of the day. Marie Antoinette, Ingomar, and *Madge* have so far been presented and have met due appreciation, and on Saturday next Trilby will be revived. Besides the star McKee Rankin and John Glimming are due for special mention in a good all around company.

It seems that the new owner of the Lyceum Theatre is not as yet giving over that big playhouse entirely to the service of religion. The Belle Crook company will open there on Saturday next with an approved programme of humor, bell ringing music, and vocal items.

Nellie Stewart has added another to her long list of successes as Corney in the comedietta, *Op o' My Thumb*, which proved a good draw at the Melbourne Princess during the week past. On Saturday last Camille was produced with Nellie Stewart in the title-role. Other shows now running in the Victorian capital are *The Clingies*, in which Williamson's Royal Comic Opera company is drawing crowded houses; *Keogies* in Port Arthur, in which Bland Holt and his company are seeing at the Royal; Harry Rickards' Variety and Vanderville company, at the Opera House, and Thurston, the magician, at the Athenaeum Hall.

At the close of Nance O'Neill's present Sydney season, at about the end of the current month, Her Majesty's Theatre will be occupied by Meynell and Gunn's Strand Comedy company, which under J. C. Williamson's aegis will produce for the first time in Australia the farcical *J. P.*, the stars of the cast being Florence Lloyd and J. J. Dallas.

George Musgrove is back in Sydney, having arrived here on Saturday last by the *Prince* mail steamer. During his four months' absence in America and Europe he has made many important arrangements for new ventures in the Antipodes, but he is at present reticent as to the details of such arrangements.

J. C. Williamson has added to the repertoire of his Gilbert and Sullivan Opera company *Utopia Limited*, *Princess Ida*, *The Sorcerer*, and *Trial by Jury*. This company is not due in Sydney until the close of its South and West Australian tours.

Gertrude Macmore Morris, the Australian beauty recently a member of George Alexander's London company, has been granted a decree nisi for divorce from her husband, who is at present an accountant in Kimberley, South Africa. Mrs. Morris is a daughter of Dr. Wilnot, of Melbourne, and first went on the stage in 1890, and has since appeared throughout the Australian Commonwealth under J. C. Williamson's management.

W. A. MCCONNELL ILL.

W. A. McConnell, business manager for James K. Hackett, was operated on for stomach trouble, due to ptomaine poison, at Roswell Hospital last Wednesday. His condition yesterday was still critical, though he was reported to be slowly improving. Mrs. McConnell (Mollie Sherwood) has been with him during his illness.

REFLECTIONS

Madame Lina Albarbani, Mlle. Joe Hagyl, and Messrs. Herterich, Knaack, Rudolph and Lowe, who will all appear under Heinrich Conrad's management this season, arrived on the *Grav* Wednesday last Tuesday.

The Williams Opera House at Ida Grove, Iowa, which has been managed by Mrs. George T. Williams since the death of her husband, has been sold to the new Armory Stock company. The building will be torn down, and a military armory, fire station and city hall erected on the site, all under one roof.

Lester Crawford, a young relative of Manager James H. Alliger, is meeting with success as Horatio, the tramp, in *Sidetracked*. His dancing has had much to do with his success.

Mattie Choate, who is playing Hazel Randolph in *The White Caps*, was injured by the explosion of a blank cartridge in Philadelphia last Tuesday, but was able to resume her role the next day.

Charlotte Deane, who played the leading roles with Melbourne McDowell in the Northwest a year ago, has just closed to rejoin the company in St. Louis, Mo., to play *La Tosca*, *Gismonda* and *Fedora*. She opened in the first role Oct. 10.

Robert Fitzgerald and Anne Stuart were married at Springfield, Ill., on Sept. 12, by Rev. Father Hickey. They will make their home at 1202 South Seventh Street, Springfield.

Frederic K. Logan, the composer of *Brinda*, has been engaged by David Belasco to conduct the incidental music for Mrs. Leslie Carter. He began his work at the Belasco Theatre Sept. 21.

Georgia Bryton, who resigned the role of Jessie in *Fantana* last Saturday, will probably be starred in *The Chinese Honeymoon*, in which she made a hit two months ago.

Hettie Bernard Chase has joined in Old Madrid for the Winter season, after a Spring and Summer spent with the Peruch-Gypsies company.

Ernest Fisher sailed for London on the *Minneapolis*, Sept. 30.

Manager Phil Hunt, of the Hearts of Gold company, has signed contracts with Maurice Freeman to star the latter in the leading role of his play for the rest of this season.

Mr. Freeman's contract was originally for six weeks, but his success has been so pronounced that Mr. Hunt not only extended the contract, but will star him in a new play next season, which is now being written for him. A new and original romantic play, *A Crown of Thorns*, by Jay Hunt, will be staged in November and will enlist the services of seventy people and have some of the most elaborate scenic sets ever staged in comedy-drama. A limited season of four weeks is held at one of the first-class New York houses next Spring for Charlotte Hunt in *Romeo and Juliet* and three other classical plays. Fourteen years ago, at the age of six years, Miss Hunt appeared at two benefit performances given at Daly's and Wallack's Theatres in Shakespearean recitals in costume.

Julius Murry has become manager of Madame Modjeska's tour. George H. Brennan was to have been Madame Modjeska's manager, but found it impossible to make a satisfactory tour. The season will begin in Chicago Nov. 6 and extend to San Francisco, the company returning East in the Spring. Madame Modjeska's repertoire will include *Much Ado About Nothing*, *Measure for Measure*, *Mary Stuart*, *Macbeth*, and *Marie Antoinette*. James W. Morrissey retains his original interest in the organization and will be the business-manager.

Veronique is booked to follow *The Pearl* and the *Pumpkin* at the Broadway Theatre. Ruth Vincent will sing the title-role.

When *The Genius* and the *Model* is produced it will be preceded by a one-act curtain-raiser, *Notions O'Brien*, by William C. De Mille, in which William G. Stewart will appear. The company for *The Genius* and the *Model* includes Monroe Salisbury, Peter Lang, Gordon Johnston, Louise Randolph, Sally McNeil, Rose Hubbard, and Frances Freeman.

Thomas E. Ryan, one of London's best-known scene painters, has arrived in New York to begin work on the production of *The Prince of India*.

Hereafter matinee performances of *The Walls of Jericho* at the Savoy Theatre will be given on Thursdays instead of Wednesdays.

Mr. and Mrs. Henry Rosenberg celebrated the twenty-fifth anniversary of their marriage in Berlin last Friday. They received many congratulatory telegrams from theatrical people in this country. Mr. Rosenberg is proprietor of the Metropolitan Theatre in Berlin, and his wife is a sister of Oscar Hammerstein.

The cast of *The Nazarene*, shortly to be produced by the Shuberts, Frank L. Perley and John C. Fisher, will include Charles Dalton, Hal Reid, Robert F. Lowe, Bigelow Cooper, William F. Walcott, Hardee Kirkland, Frederick Backus, Bertha Belle Westbrook, Irene Hobson, and Stanley Jessup. Rehearsals began last Friday.

Frank E. Wilson, musical director of *Next Door*, and Mildred Back, were married at Newport, Ky., on Sept. 25.

The title of John J. McNally's musical comedy, in which Joseph Cawthorne is starring, has been changed from *In Tammany Hall* to *Fritz in Tammany Hall*.

W. B. Patton has just completed his new play, *The Slow Poke*, which will be produced on an elaborate scale, season 1906-7. Mr. Patton will be supported by the strongest cast he has ever been surrounded with. Manager J. M. Stout will arrange the tour.

Lottie Blair Parker, author of many plays, has completed a play founded on "The Redemption of David Corson," a novel by the Rev. Charles Frederick Goss, pastor of a Cincinnati church.

Blanche Aldrich, who has been in retirement for a year owing to the death of her father and mother, Mr. and Mrs. C. W. Aldrich, has returned to the stage this season as leading woman with Bowland and Clifford's *Over Niagara Falls* company.

Mrs. E. Allen announces the marriage of her daughter Ray to Edgar Austin Pollett, of Philadelphia, on Sept. 10. Mrs. Pollett is a sister of Louise Allen Collier. The newly wedded pair will live at Germantown, Pa.

Annie Wood, who has been seriously ill, has applied for admission to the Edwin Forrest Home. Her physicians believe she will never be able to appear on the stage again.

Charles N. Litteral, of Cartersville, Mo., and Pauline Baselle (Pauline De Vere), of Baltimore, Md., were married at Farmington, Kan., on Feb. 23, hoping the fact a secret until two weeks ago. The bride will use her husband's name as her stage title hereafter, Pauline De Vere Litteral.

From Edridge has purchased a new automobile runabout for Mrs. Edridge and now wants to learn to run it.

Walter Edwards will be featured this year in Lottie Blair Parker's dramatization of "The Redemption of David Corson."

Phil Stoddard, the father of Harry Stoddard, of Chicago, died Aug. 6, leaving an estate which cannot be settled until Harry Stoddard is heard from. Information regarding him should be addressed to Messrs. Johnston.

E. Guy Spangler has left Tracked Around the World.

The Prince Chap was transferred to Joe Weber's Theatre last night and began its run at this house under promising conditions.

H. Oppenheimer and Mrs. Oppenheimer will sail for London on Wednesday. Mr. Oppenheimer will visit his son, Norman E. Norman, of Norman's Agency.

THE STRANDED CIRCUS.

Joseph T. McCaddon, who was the head of the McCaddon Circus that stranded in France with such disastrous results, was arrested on Saturday last at Southampton, as he was about to sail for New York on the *St. Louis*, on which he was bringing home the body of his wife, who died a few days ago in London. The warrant was issued at the request of the French authorities, who charged that McCaddon had been guilty of fraudulent bankruptcy. Mr. McCaddon was arraigned in the extradition court in London yesterday (Monday) and furnished bail in \$50,000.

Scores of the McCaddon affair are still agitating the circus world. Thomas McAvoy, the superintendent of the circus, arrived in New York on Sunday and unfolded a long story touching upon the cause that led up to the collapse. He said that the grafting of the officials in the various towns was of a sort that would put the worst grafters in America to shame. The license fees were exorbitant, as were the rents charged for lots on which the tents were pitched. The railroad rates were also extremely high.

THE MASON is in receipt of a letter from Sie Hansen, Ben All concerning his interest in the McCaddon affair. It runs in part as follows:

"I desire to make a short statement to the public that will set matters straight as far as my interests were concerned with the McCaddon aggregation. When the circus was being organized I had every assurance from McCaddon that it was on a strong basis financially and was promised that if I imported a first-class troupe of Feszan Arabs I would be protected in every way. At the time I was very dubious, but I agreed to furnish the troupe on my obligations and at great expense, as well as giving bonds to the chiefs of the tribe and to the Sultan of Morocco for their welfare. I furnished the greatest troupe of Feszan Arabs that has ever left their native country and who on their appearance made an instantaneous success. Before the circus closed I was informed of the outlook by my representative and I immediately set sail for France. On my arrival I booked my Feszan troupe at the Printania Garden, Paris, for two weeks, and upon their opening they were re-engaged by the same director for one month more at the Olympia, Paris, and since then I have been deluged with contracts for the troupe from all parts of Europe. My object in writing you this letter is to impress you and your readers that my troupe was not a charge on the charity of the public; in fact, I deposited a substantial sum with the American Consul in Paris toward the subscription that was being raised for my unfortunate brother performer."

Nine of the forty circus people who arrived in New York some days ago were given transportation to their homes by the New York Herald.

AT THE LEAGUE.

At the social meeting of the Professional Woman's League, Sept. 25, the former president, Mrs. Edwin Knowles, was the guest of honor. Mrs. Knowles, who is now in London, assisted Mrs. Arden in receiving. The chairman of music, Mrs. Crabtree, provided an entertaining programme. Elizabeth Frederick, a pupil of William Neilson Burritt, late of Paris, sang a selection from "Dinorah" so effectively that she was obliged to respond with "Lovely Month of May," by Hammond, and for a second number she sang "Gavotte"—Gina de Aranjio. Miss Frederick is a coloratura soprano with decided dramatic temperament. Her numbers revealed clarity of tone, a beautiful accompaniment, and a pianist. Two contralto songs by Mrs. Bloomberg were warmly received. "The Shadowed Lane" and "Under the Rose" were sung by Mrs. Harold Avery. Mrs. Avery is a contralto with a deep, rich voice that she uses expressively. Grace Alsworth was the efficient accompanist. At the monthly literary meeting yesterday afternoon Carrie C. Knapp, the Y. M. C. A., and other prominent lecture courses, delivered her lecture, entitled "Ye Witches of Ye Olden Time." The main topics were, the cause of witchcraft, witchcraft in America, European witchcraft, and the Salem horrors. For the programme on Dramatic Day, Oct. 16, Mrs. Edwin Knowles will deliver a lecture on "The Road to Beauty."

PLANS FOR BERNHARDT'S TOUR.

Sara Bernhardt's New York engagement will begin at the Lyric Theatre on Nov. 20, and will be for two weeks only. The other cities in which she is booked, Chicago, Washington, Baltimore, Pittsburgh, and Cincinnati, will have but one week each. Her repertoire will consist of Adrienne Lecouvreur, Angelo, Camille, The Sorcerer, and La Tosca. M. Max will be her leading man. The subscription sale of seats will begin two weeks in advance of the regular sale.

BOOKS AND MAGAZINES.

The International Quarterly for October has an interesting essay on "English Miracle Plays," by Prof. Charles Mills Gayley, of the University of California.

The October issue of the Theatre Magazine contains a severe arraignment of Bernard Shaw, the writer charging him with being a "menace to public morals." Another article of more than usual importance is from the pen of Eugene Brieux, the brilliant French dramatist, whose piece, *La Robe Rouge*, was successfully presented in this country by Madame Réjane during her recent visit. All of M. Brieux's plays convey a message, and he entitles this article "The True Mission of the Stage." Wilton Lackaye in "My Beginnings," tells an interesting story of his stage commences, and May Irwin reveals in an interview what a serious business woman she can be in private life. Another important feature of this issue is an account of "How Comic Operas are Written," the whole process being described from the time the libretto is first planned until the piece is produced in public. The author who gives this peep behind the scenes is Frank Pixley, who wrote the successful *Prince of Pilsen*, etc. The pictures include, in addition to a colored cover showing Chauncey Olcott as Edmund Burke, a full page portrait of Mary Manning in *The Walls of Jericho*, full page pictorial featuring showing scenes from *Man and Superman*. The *Prodigal Son*, *De Lancy*, and *The Catch of the Season*. There are also scenes from *The Bad Samaritan*, *The Prince Chap*, *Miss Dolly Dollars*, *Her Great Match*, *Easy Dances*. The *Baggage Brothers in Ireland*, *The Ham Tru*, etc. There are also portraits of Blanche Ring and Lew Fields, Nat C. Goodwin in *The Beauty and the Barge*, Doris Keane, Maxine Elliott, Frank Pixley, Mary Boland, James Young, Margaret Anglin, Alice Johnson, Guy Bates Post, Arnold Daly, Mary Hampton, Jess Dandy, Nella Webb, Dorothy Revell, Alfred Sutra, and many others.

To *The Critic*, for October, Clara Morris contributes a characteristic study of "Othello, Shakespeare's Most Inconsistent Character."

GOSSIP.

A. L. Wilbur, of Stair and Wilbur, is said to be critically ill in Boston.

Mabel Montgomery will open at the Yorkville Theatre on Oct. 9 in *La Tosca*, playing the title role.

Will Gardiner and Frank Hollingsworth have signed contracts to star Willie Dunlap in a new play, entitled *The Cowboy*, by Lawrence Johnson.

The first performance of *A Four Leaf Clover* will take place in New Haven to-night (Tuesday). In the cast are Walter Perkins, George C. Bond, Jr., Edith Edwards, Maude Granger, Bran-

don Hurst, Edouard Durand, Claude Brooks, Viola Carlstedt, Grace Whitworth, Emmelyn Lackaye, Grace Neesmith and a large chorus.

The price of the best seats at the Lyric Theatre will be \$1 at both the Wednesday and Saturday matinees hereafter.

Thomas Irwin, on account of voice failure, retired from the cast of *When the World Sleeps*, at Bridgeport, Conn., Sept. 30. He is succeeded in the heavy lead by Arthur V. Johnson, who has been playing the second heavy.

James Vincent, a Springfield, Mass., young man of much promise, joined the tour of *When the World Sleeps*, at Holyoke, Mass., to play second heavy.

The Gay Lord Vexxy, the English adaptation of *Le Sire de Vergy*, was produced on Saturday night at the Lyric Theatre, London. It was not happily received. T. W. Ryley, who sails next Saturday for New York, has obtained the American rights of the piece.

Henry B. Harris has bought a touring automobile for Maynard Waite, the advance agent of Robert Edson's company, and the agent will make the trip from New York to Kansas City in it. The play will be given at all the principal cities en route, so no long "jumps" will be required.

Leibler and Company announce that Arnold Daly and his company will give the first performance of George Bernard Shaw's new play, *John Bull's Other Island*, at the Garrick Theatre Oct. 10.

Alice Hegan Rice has received a letter closing negotiations for the production in London by the original company of Mrs. Wiggs of the Cabbage Patch.

In The Crossing company are: John Blair, Hall McAllister, Etienne Girardot, Mabel Bert, and Violet Houk. The English rights to *The Crossing* have been obtained by the Kendalls.

T. Daniel Frawley has purchased the American rights of *In Bondage*, a four-act play by Mrs. T. P. O'Connor, dealing with a phase of slave life in Louisiana before the war. Mr. Frawley expects to make a New York production of the play shortly after the Christmas holidays.

Rehearsals of *The Marriage of William Ashe*, in which Grace George will star during the coming season, began Monday morning under the personal direction of William A. Brady. The cast includes H. E. Smith, William J. Constantine, Frederick Sidney, Ben Webster, Mortimer Weiden, Alfred Woods, Wilson Harting, William Fielding, Clarence Northing, Edward Harrison, R. H. Bender, Maud Williamson, Mrs. Reginald Carrington, Mrs. Agnes Findlay, Davenport Seymour, Justine Cutting, Anna Henderson, Nellie Hastings, and Grace George. The play will have its first production in Philadelphia Oct. 30.

IN BROOKLYN THEATRES.

The annual visit of Savage's English Grand Opera Co. is the event at the New Montauk Theatre this week. The singing force has been increased and the orchestra is under the direction of W. B. Emanuel. The engagement opened Monday night with *Aida*. On Tuesday night *Lohengrin* was given, followed by a repetition of *Aida* at the Wednesday matinee. On Thursday night *Tannhauser* will be the bill. La Roberte is scheduled for Friday night. *Tannhauser* for Saturday matinee, and *Pastel* will close the engagement Saturday night.

Robert Edson is seen at Teller's Broadway Theatre in the title-role of *Strongheart*.

George Primrose's *Minstrel* is the attraction at the Majestic. A transformation called *The Evolution of the Negro* is one of the stage pictures.

At the Grand Opera House the musical comedy *Nancy Brown*, with Mary Marble as Nancy, is offered this week.

A cartoon musical extravaganza, *Simple Simon*, is at the Poly. It is headed by Nell McNeil as Simon.

Zaza is the play at the Bijou this week. Edna May Spencer, in the title-role, won favor last season and proved herself capable of wonderful emotion.

This year she is even better, having been improved in health by her recent trip through France. Augustus Phillips plays Paul and Harold Kennedy has the comedy role. Rita Phillips is a new member of the company.

Why He Divorced Her is the play at Payton's Lee Avenue Theatre. Rita Reed Payton is supported by the entire company. Handsome scenery is used in the production.

The White Thieves of Japan is the melodrama at Phillips' Lyceum, with Emma Bell and William C. Holden as the stars.

Manchester's Vaudeville Party company furnish the entertainment at the Star this week. The programme includes Harris and Harris, sketch artists; Reed and Shaw, acrobats; Ward and Raymond, dancers; Dale and Reed, dialect comedians, and the Wandsworth Quartette.

Clark's Runaway Girls broke all records at the Star last week. Mr. Ellis, the house manager, reports that the gross receipts for the week were \$7,000.

VINCENT KIRK.

OBITUARY.

T. Edgar Pemberton, the dramatist, died at Broadway, Westchester, England, on Sept. 28. T. Edgar Pemberton, dramatic collaborator with Bret Harte and dramatic critic of the Birmingham Post, was born at Birmingham in 1869. He was the author of several novels and many plays, a lecturer of note, and one of the best known writers on dramatic subjects in England. He wrote biographies of E. A. Sothern, T. W. Robertson, Bret Harte, and others. Mr. Pemberton's other works included "Dickens in London" and "Charles Dickens and the Stage."

Mrs. Joseph T. McCaddon, wife of the proprietor of the McCaddon Circus, which was stranded in Europe last season, died on Sept. 18 in London, of heart failure. Mrs. McCaddon was a resident of Philadelphia until the circus sailed for Europe, when she gave up her home to be with her husband. She had had heart trouble three years, but was thought to improve after reaching the other side. The failure of her husband's business had produced her. She was taken to London in the hope that specialists there might treat her successfully.

Dave H. Woods, manager of Gordon and Bennett's A Royal Slave company, died suddenly in his hotel at Cleveland, Ohio, Thursday night, Sept. 28. Mr. Woods was well-known manager, having been connected with various attractions for the past twenty-five years. He was for a number of years with James F. Waite, then John A. Hummel, and the past two years with Gordon and Bennett. He was fifty-two years of age. He leaves a widow and a daughter.

Ellis Young, known professionally as Ellis Lawrence, died at the home of her sister, Mrs. Della Deup, at Indianapolis, Ind., on Sept. 24, of congestion of the brain. Miss Young was reared in Columbus, Ohio, and at the age of fifteen began her stage career, which lasted for more than twenty-five years. She traveled with Julia Arthur, Sadie Hanson, and others, and was known as a versatile character actress. The body was taken to Columbus for burial.

Frank Beard, illustrator and lecturer, died at his home in Chicago on Thursday of cerebral hemorrhage. He was sixty-three years old. Mr. Beard was known as the originator of "Chalk Talks" and has appeared on lecture platforms all over the country. He was recently connected with the "Rain's Horn" and contributed many striking cartoons for that paper.

Harry Evans, a member of the Fred Karno Troupe, died recently in Glasgow. He was forty-seven years of age, and is survived by a widow and two children.

NOTICE.

FITZ GERALD-STUART.—Robert Fitz Gerald and Anne Stuart, at Springfield, Ill., on Sept. 12.

FOLETT-ALLEN.—Edgar Austin Folett and Ray Allen, at New York City on Sept. 16.

LITTELL-BUGELLE.—Charles N. Littell and Pauline Bugelle (née De Vree), at Parsons, Kan., on Feb. 23.

WILSON-SACKS.—Frank G. Wilson and Mildred Sacks, at Newport, Ky., on Sept. 25.

DECEASED.

BEARD.—Frank Beard, at Chicago, on Sept. 28, aged 63 years.

DE WITT.—At Baltimore, Md., on Sept. 30, of cerebral hemorrhage, Aaron De Witt, professionally known as Aaron Smith, of Reno and Smith, aged 28 years.

EVANS.—At Glasgow, Scotland, Harry Evans, of the Fred Karno Troupe, aged 47 years.

PENBERTON.—T. Edgar Pemberton, at Broadway, Westchester, England, on Sept. 28, aged 50 years.

WOODS.—Dave H. Woods, at Oshkosh, O., on Sept. 28, of congestion of the brain.

YOUNG.—Ellis Young (Ellis Lawrence), at Indianapolis, on Sept. 24, of congestion of the brain.

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Only one Company playing ARIZONA this season, on the road.

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JOHN J. SULLIVAN, Attorney and Counselor-at-Law, 338 Broadway, New York.

SAID TO THE MIRROR.

CHARLES F. DITTMER: "Having gone through a greater part of the cities in the South that are quarantined, I should like to give the benefit of my experiences to visiting companies. First, it is absolutely necessary to procure United States Public Health and Marine Hospital Service certificates. These are stamped by all railroad offices in each city visited. In Memphis, Chattanooga and Macon it is necessary to procure certificates from the State Board of Health. Each certificate is stamped with the holder's thumb mark. In Memphis the quarantine is exceptionally strict. Business in the South is fine, and with Ford and Gehring in *Lovers and Lullabies* it is phenomenal."

ALBERT LA VILLE: "I wish to announce that I am the sole owner and manager of the Ruined Lives company and that Sam Robinson is advance agent. Last week, at Troy, N. Y., a man by the name of A. B. Coleman represented himself as manager of the attraction. I wish to state that he is an impostor and that the Troy authorities are now looking for him. He stole a lot of the company's wardrobe and engaged a Mr. Hayden as his representative. He also engaged eight girls and had them rehearsing for three days at \$2 a day. He changed my railroad arrangements from Ottawa, Can., to Philadelphia, contracted numerous small bills in my name, and left town just six hours before the company arrived. I wish to warn all managers to be on the lookout for any such man representing himself as manager of Ruined Lives company. The company so far has been very prosperous."

ENGAGEMENTS.

Cranley Douglas, in London, to play his original role of the Duke of Carbondale in Willie Collier's new production of Augustus Thomas' comedy on the Quiet, which is shortly to be presented in England.

George H. Jordan, formerly manager of Nobody's Darling for Sullivan, Harris and Woods, will do advance work for *The Queen of the Convents*.

Edwin Walters has replaced Nestor Leonard in *A Race for Life*. Blanche Rice succeeds Zoe Edmond in the part of Seymour's daughter in the same play.

Frank Becker, as musical director for Fanny Mr. Dooler.

Albert Andrus, for Andrew Mack in San Francisco. Mabel Carruthers, as second woman for the Thalhouser Stock company.

Joseph Omeara, for Bertha Kalich's company. Nettie Black joined Tom, Dick and Harry at Wilmington, Del., Sept. 28.

Thomas V. Emory, by J. J. Coleman, for *The Woman Hater*.

Robert Hyman, for juveniles and light comedy, with the Calumet Theatre Stock company, South Chicago.

Marie De France, for ingénues, with the Calumet Theatre Stock company.

Arthur Hare, for *The Lion and the Mouse*.

Toby Glendon has been engaged to play Jessie in *Pantana*, and made her first appearance in the role when the comedy opened at the Garrick Theatre, Chicago, last night.

Lillian Hudson, for the leading soubrette part in *The Rose of the Alhambra*.

Edgar Morris, to originate the heavy in *Will o' the Wisp*, supporting Mary Emerson.

Edwin Clayton, for the juvenile part with Fred G. Berger's *Truth Teller* company.

Henry C. Mortimer, to play Ned Annesley in *Al. S. Bots's revival of Sewing the Wind*.

Sam D. Merrill retires from *The Nazarene* to play his old part of Will Brown in *Eben Holden*, making his second season with this company.

Frank C. Harris and Florence Randall (Mrs. Harris), for *Holden Brothers' Deserted at the Altar* company.

Florine Arnold has rejoined the Forepaugh Stock company in Philadelphia.

MATTERS OF FACT.

Shore Acres, the late James A. Hume's most successful play, is being offered for lease for road tour in the Northwestern and far Western States by Mrs. Hume. Particulars can be secured through her representative, Alice Kaiser, 1432 Broadway.

The new theatre at Milbank, S. D., will be ready for opening about Nov. 1. A good attraction, preferably musical comedy, is wanted for its first time. A guarantee is offered by L. H. Bentley, care Bijou Opera House, Minneapolis, Minn.

Four sketches suitable for vaudeville or curtain-railers may be secured by writing Charles Oaker, care this office.

Master Roy Charles, a remarkable boy soprano, for two seasons with *Christy*, Haynes' *Choir Celestial*, with which his singing attracted considerable attention, is now open to offers. He does a strong specialty and can also play parts.

James T. Powers, who has signed a contract for an extended season with F. F. Proctor, is preparing an elaborate act, which he will present soon with a large company in the Forty-third Street Theatre. Another act, which Mr. Proctor has obtained for his first time in America is Harry Tate's *Motoring*, the sensation of the season in London, Paris and Berlin. In this specialty a touring car is driven upon the stage at top speed and a merry lark ensues, in which all the tricks of the expert chauffeur are shown, culminating in an explosion in which the car is smashed, scattering the occupants.

Victor Moore, well remembered for his vaudeville sketch, *Change Your Act*, is credited with being the hit of the new George M. Cohan play, *Forty-five Minutes from Broadway*, which was given its first presentation in Columbus, O., Sept. 25. Mr. Moore plays a Bovey boy, and it is said that Mr. Cohan has written for him a part that stands out as prominently as the one played by Tom Lewis in *Little Johnny Jones*.

A. C. West is disengaged and wants position as agent. His address is 526 Washington Street, Allegheny, Pa.

Owing to the closing of the company with which he was engaged, Claude E. Kimball is at liberty. He plays juvenile roles.

Reputable companies of recognized ability are wanted for the weeks of Nov. 8 and 21 at Huntington, W. Va. Manager C. C. Seiber has other time open for high grade attractions.

The Empire Theatre, at Frankfort, Pa., was completely renovated during the summer months and will be first-class resort. Manager William B. Allen reports business excellent and a little open time for the better grade of attractions.

Immediate open time may be had by stock, repertoire or combination at the Bijou Theatre, Baltimore, Md.

Arizona, under Hollis E. Cooley's management, opened the Grand Opera House, San Francisco, Oct. 1, to \$1,743, the largest receipts in the history of the house. It was necessary to place the orchestra upon the stage.

Several of William A. Brady's plays are now being let to stock companies. Terms and particulars as to territory can be had of Fred W. Bert, New York Theatre Building.

The Five Nones have caught on with *The Earl and the Girl* company, and their specialty is being voted a big hit with the attraction.

Mrs. Sol Smith will give individual instruction in dramatic art and will arrange for lessons by appointment only. She may be addressed at 105 West Forty-fifth street.

T. S. Denton, publisher, Department 14, Chicago, has just issued his new catalogue of professional and amateur plays and a big list of vaudeville sketches which he is handling. Applicants should address him as above.

DATES AHEAD.

(Received too late for classification.)

A LITTLE OUTCAST (E. J. Carpenter's): Paterson, N. J., Oct. 1; Marysville 4; Pittsburg 4; Holton, Kan., 7; Atchison 8; Warren 8; Ashland, Neb., 11; Tecumseh 12; Humboldt 13; Pawnee City 14.

A THOROUGHLY TRAMP (Western): C. A. Wall, Kansas 7; Sullivan 9; Rock Island 10; Salt Lake, U. 12-14.

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NOTICE is hereby given that the sole and exclusive right of representing and performing or causing to be represented and performed the play "Macbeth," by the late Alfred, Lord Tennyson, in the English language in any part of the World, belongs to Mr. Lewis & Lewis, by license from Lord Tennyson, the owner of the said play.

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BELL, DIGBY (Ryvester Maguire, mgr.): Dayton, O., Oct. 4; Columbus 6; Springfield 8; Toledo 11; Jackson, Mich., 9; Battle Creek 10; Grand Rapids 11; Detroit 12-14.

RENNETT-MOULTON (A. P. Reed, mgr.): Olean, N. Y., Oct. 27; Bradford, Pa., 9-14.

BROOKS, MILLER, STOCK (Miss Berry, mgr.): Cadiz, O., Oct. 27; Terre Haute 8-14.

BRECKENRIDGE, CHARLES (Breckenridge and Wells, mgrs.): Lexington, Mo., Oct. 2; Marshall 4; Glasgow, Ky., 6; Louisville 7; Portsmouth 11; Paris 12; Centralia 10; Fulton 11; Bowling Green 12; Nashville 13.

ELIAS, MR. AND MRS. JACOB: Jackson, Tenn., Oct. 2-7; Cape Girardeau 9-14.

EMERSON, MARY: Troy, N. Y., Oct. 2; Johnstown 4; Herkimer 6; Norwich 9; Oneonta 7.

EMPIRE THEATRE (J. E. Cavan, mgr.): Prosser, U. Oct. 2-4; Springfield 5-8.

ELIAS, JESSIE MAE: Waterbury, Conn., Oct. 3; Hopedale 4; Springfield, Mass., 5-7; New York City 9-14.

HENDERSON, MAUD, STOCK: St. Ignace, Mich., Oct. 2-7; Manistique 9-14.

HENDERSON, STOCK (W. J. and R. R. Henderson, mgrs.): Hopedale, Ia., Oct. 2-7.

HEM FATAL SIN (A. J. McAvoy, mgr.): Dedham, O., Oct. 4; Bellefontaine



THIS WEEK'S ATTRACTIONS.

Pastor's.

Bob Martini and Max Millian. Brown, Harris and Brown. Bert C. Weston and Eunice Raymond. Estelle Wordette and Company. Dorsch and Russell. Chadwick Trio. Tascott. Naomi Ethardo. Golden and Hughes. Huston and Dallas. Delmore and Darrell. Frank Le Dent.

Keith's Union Square.

Low Bloom and Jane Cooper. Joe, Myra and "Buster" Keaton. George W. Monroe. Rice and Cady. Stuart Barnes. Rado and Bertman. Kern's mimic dogs. Three Seldoms. Ann Warrington and company. Della Clarke and company. Le Roy and Levanion. Mabel Maitland.

Proctor's Fifty-eighth Street.

Ephraim Thompson's elephants. Staley and Birbeck. Charles R. Sweet. Billy R. Clifford. Henry Taylor and company. Golden Gate Quintette. Baker and Lynn. Deltorelli and Gilmardo. Two Pucks.

Proctor's Twenty-third Street.

Lillian Russell. Josephine Cohan and Company in the first New York production of Friday the Thirteenth. Fred Niblo. Crane Brothers. Delmore and Lee. Bellman and Moore. Macart's monkey circus. Vernon Troupe.

Hurtig and Seamon's.

Ernest Hogan and his Memphis Students. Frederick Hallen and Mollie Fuller. Bert Howard and Leona Bland. Hoey and Lee. Ziska. King and Company. Therese Dorgeval. Hays and Healy. Niblo and Riley. Cook and Sylla.

Colonial.

Harry Houdini, the Handcuff King; Mary Norman. Shean and Warren. Chris Bruno and Mabel Russell. Sydney Grant. Three Yocarraya. Les Mac Andora. Foster and Foster.

Alhambra.

Valerie Bergere and company. Ernest Hogan and his Memphis Students. Marcel's Art Studios. Thomas J. Ryan and Mary Richmond. Rice and Prevost. The Girl from Coney Island. Charles F. Simon. Walter C. Kelly. the Tanakas.

Hammerstein's Victoria.

Adele Ritchie. Ye Colonial Septette. Merian's dogs. Reno and Richards. Sisters and Robinson. Ford. Winona Winters. Cooper and Robinson. Campbell and Johnson.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Bernard's Circus, with its very funny donkey, finished a second highly successful week and again was greeted with roars of laughter. Mr. and Mrs. Gardner Crane presented for the first time here a new war playlet called *A Yankee's Love for Dixie*, written by Ruth Comfort Mitchell. Unlike most plays dealing with the Civil War, the comedy element is in evidence most of the time, and there is only enough of the serious to make the offering one of the most charming sketches seen in vaudeville in several seasons. The scene is laid in an old-fashioned house in Virginia, and the time is Christmas eve, 1864. Some Union officers have established their headquarters in the old mansion which is occupied by Susannah Blair, who is known to her friends as "Dixie." Captain Allen, of the Northern army, is in love with the girl, but there is no sentimental love-making, the little miss being of a pert disposition, and inclined to turn the protestations of the Captain into a joke. Her brother, who is in the Rebel army, sends her a message saying that he will come to the house. By a cleverly arranged ruse she helps him to escape, giving him some of her clothes and putting on his own uniform herself. She is captured and brought into the presence of the captain. The scene that follows is delightful, and winds up, of course, in the unconditional surrender of "Dixie." The sketch was charmingly played by Mr. and Mrs. Crane, Mrs. Crane being particularly natural and effective in the first scene. George Mason, Henry Arnold, L. P. Reinhardt, and a small colored boy played minor parts excellently. The Three Crane Brothers were as funny as ever with their Rube minstrel act. Nibbe and Bordeaux scored one of the big hits of the bill with a decidedly amusing specialty. Mr. Nibbe has a quaint and original method that never fails. Harry Smith and Booz Kanner were applauded for their fine gymnastic work, and their little dog came in for a special round of applause. Herbert's dogs, among the best of their kind, were heartily approved, especially the clown canine and the terrier that finds great fun in looping the loop. The Awakening of Togo, by De Witt, Burns and Torrance, was well liked, as was Happy Jack Gardner, with some lively parodies and patter. Other good turns were by Sophie Burnham, Fred and Mae Weddell, Henry and Young, the Delmaras, the Holders, the Murphys and Francis, and the kinestograph.

COLONIAL.—Herbert Kelsey and Elsie Shannon made their reappearance in vaudeville, presenting a new one-act play called *The String of Pearls*, by James Barnes, dramatized from a story of the same name published several years ago in *Scribner's Magazine*. The story deals with a pearl necklace that is supposed to make the wearer a happy bride. Farrington Ellwood, a blind collector of porcelain, has given the pearls to his daughter, who is in love with Dr. Cresswell, a young physician. There is some hope of Ellwood's regaining his sight, providing that his eyes are not exposed to the light. A burglar enters the darkened room, and in order that her father may not suspect what is happening, the girl hands over her necklace to the intruder. The father instinctively discovers the presence of the stranger, and tearing the bandage from his eyes, covers the burglar with his pistol. The latter switches on the light, and all chances of Ellwood regaining his sight are lost as the burglar makes his escape. In his flight, however, he drops the pearls, which are found and restored to a servant. The moral seems to be that as long as the pearls are safe all is well. The play is depressing in the extreme, and is hardly likely to find favor in vaudeville. It gives very little opportunity to either of the stars, and the sooner they find something more cheerful the more their many admirers will be pleased. Homer B. Mason and Marguerite Koeler were seen in Gelett Burgess' sketch, *Hooked By Crook*. The burglar business in this act was in strong contrast to the Kelsey-Shannon piece, and it was all the more enjoyable on that account. Emma Carus was in her best form, and was on such good terms with the audience that she had to sing six or seven times at every performance. "On the Banks of the Rhine With a Stein," "Making Eyes," "Irish Molly O," and other songs were in her repertoire. The Empire City Quartette were recalled again and again, making a special hit with "Dear Old Georgia," one of the best ballads turned out this season. Ed. F. Reynolds, the very clever ventriloquist; the Peschhof Troupe, the Catanes, European novelty acts; Mabelle Adams, the gifted violinist; John-

son and Wells, smart colored singers and dancers and the vitagraph helped to pass the time very pleasantly.

PASTOR'S.—Monroe, Mack and Lawrence were the headliners, and deserved the distinction, as they gave as funny a performance as has ever been seen in this house of comedy. How to Get Rid of Your Mother-in-Law is a ridiculous affair, but it is none the less amusing on that account, and it was pleasant to hear the roars of laughter that greeted the efforts of the trio. Della Clark, assisted by Harry Truax, presented for the first time here a new sketch called *Half Past Two*. The scene is laid in the office of a dramatic agent, and Miss Clark assumes three different characters, a hapless girl, a bootblack, and a flashy actress. The sketch is simply a vehicle for the showing of her versatility, and as such it filled the bill. She was particularly pleasing as the girl with the lip. Mr. Truax was energetic as the agent. Mr. and Mrs. Jimmy Barry made their re-appearance in a new version of their old act, and introduced some new songs that proved very catchy. Mrs. Barry looked particularly attractive, and Mr. Barry's impersonation of the country boy could not have been better. Hathaway and Walton danced in a way that brought down the house. The Juggling Mathews had a good list of tricks that were accomplished with dexterity and ease. Mr. and Mrs. Stuart Darrow did some excellent work with sand, smoke and shadowgraph pictures. Kurtis and Busse displayed one of the neatest and most interesting dog acts shown here in some time. Their little pets are exceedingly well trained, and should prove especially attractive to children. Mr. and Mrs. Jack, in an amusing skit called *A Judicious Investment*; the Be-Anos, Ivy, Delmar and Ivy. Smith and Baker, Mr. and Mrs. Lew F. Diamond, Carl Brehmer, and the vitagraph were also on hand.

PROCTOR'S TWENTY-THIRD STREET.—John C. Rice and Sally Cohen were the headliners and made a big laughing hit in *All the World Loves a Lover*, by Brandon Hurst. Mr. Rice's easy manner and Miss Cohen's imitation of a tipsy girl brought down the house. Ephraim Thompson's elephants proved as big a card during their second as they were during their first week, and gave unalloyed delight to thousands. A novelty in the bill was the first showing in America of the

reception was very cordial. Les Kamacols and the motion pictures were also in the bill.

HAMMERSTEIN'S VICTORIA.—Henry E. Dixey in J. C. Nugent's sketch, *A Passing Parent*, was the headliner, but the real hit of the bill was made by W. H. Murphy, Blanche Nichols and company, in the screamingly funny skit, *From Sam to Uncle Tom*. Any one who cannot laugh at this act should see a doctor at once. Charles Guyer and Nellie O'Neill carried off a big share of the honors in their very amusing sketch, Mr. Guyer's pantomime work and Miss O'Neill's glacial and effervescent being worthy of the highest praise. Stuart Barnes' monologue was well received, and Janet Melville and Elsie Statson won laughs by the score. William Gould and Valma Surrat. Haveman's animals, clever and chic Mamie Remington and her bright little assistants, Griff Brothers, and the vitagraph also pleased.

PROCTOR'S FIFTY-EIGHTH STREET.—A big bill of favorite entertainers drew large houses last week. Dan McAvoy and his five Fifth Avenue Girls, and Abdul Kader and his three wives were prominent features. The Village Chorus scored heavily with their splendid singing specialty, which improves with every performance. Canfield and Carleton were immensely funny in *The Hoodoo*. Ollie Young and Brother, the clever hoop rollers; Lee Harrison with stories; Mitchell and Cain, really funny comedians; Willie Zimmermann, with his impersonations of composers; the Brothers Lloyd, smart acrobats and the motion pictures were liberally applauded.

HURTIG AND SEAMON'S.—Dorothy Morton and the Eight Vassar Girls were the principal entertainers of a strong bill that included the Smalley-Arthur Sketch Club in their old act, which was well received; Transatlantic Four, Estelle Wordette and company, Hayes and Suits, Halliday and Leonard, Brandow and Wiley, and the motion pictures.

ALHAMBRA.—An unusually fine programme presented Katie Barry, Jules and Ella Garrison, Ye Colonial Septette, Merian's dogs, Brothers and Sisters Ford, Campbell and Johnson, Larsen Sisters, and Cooper and Robinson.

HIPPODROME.—The Kaufmann Troupe of women cyclists, headed by Minnie Kaufmann, continued to arouse great enthusiasm, and the acts of Minnie

THE GREAT LE PAGE.



Photo by Goldenith, Springfield.

Above is a picture of the Great Le Page, of the team known as the Great Le Pages, one of the most marvelous jumpers the vaudeville stage has ever known. Mr. Le Page is an athlete of more than ordinary ability, and accomplishes his remarkable feats with ease and grace that call forth unusual applause everywhere he appears. He has a great variety of tricks and they are all of a sort that would-be imitators would find it very hard to duplicate. One of his best stunts consists in placing an apple on a razor-edged sword, and jumping on it so lightly that it requires several jumps before the apple is finally cut in two. He also jumps on his partner's face and touches her nose so lightly that he leaves only the smudge of limpblood with which he has rubbed the sole of his shoe before jumping. His pole-vaulting is also quite out of the ordinary, and, taken all in all, his act stands in a class by itself. His success is due to originality, skill and hard work. He is constantly inventing and putting on new tricks that have never been attempted by any one else. Everything he does is clean cut and above board, with no "faking" whatever. This season the Le Pages have what is practically a new act, which they call in a College Boy's Den. They carry a special and elaborate set of scenery and a lot of accessories that help to make the turn most attractive.

was a pleasing attraction. Good specialties were done by Maude Harvey and Evelyn Walker, Three Honey Sisters, Jack Lawrence, Majestic Trio and Farron and Fay. This week, New York Stars.

MISER'S EIGHTH AVENUE.—The High School Girls proved a good drawing card last week and scored a hit. This week, Imperial Burlesquers.

CYCLIST A HEROINE.

Minnie Kaufmann, the bicyclist, who is appearing at the Hippodrome, was the heroine of a runaway accident in Central Park on Sunday at noon. Miss Kaufmann was taking a spin on her wheel when a horse attached to a runaway in which was seated Adele Van Oht, of Plainfield, N. J., dashed past her on a mad gallop. Miss Kaufmann, ignoring the danger to herself, steered her wheel alongside of the runaway and grasping him by the bridle hung on until the animal came to a stop. As soon as she seized the reins the daring cyclist kicked her machine from under her and was carried along for nearly a block. She was badly shaken up but suffered no serious injury. The frightened young woman in the carriage declared that Miss Kaufmann had saved her life, and embraced her most effusively.

NOVEL ACT TRIED.

On Saturday afternoon last at Keith's Union Square Theatre a novel specialty was given a trial performance, and judging from the approval bestowed upon it by the audience there will not be any difficulty in arranging a good list of bookings for it. It is called *The Dresden Statuettes*, and was presented by Lasky, Wolf and company, who have made many notable productions in vaudeville. Laura St. Clair Howe is directly in charge of the organization, which consists of four girls dressed like Dresden statuettes. The scene shows a large mantelpiece, with a gold clock in the centre and the statuettes on either side. When the clock strikes twelve the statuettes come to life and go through a very pretty series of songs and dances. The whole act is dainty in the extreme.

HASKELL TO BE A MANAGER.

Loney Haskell, though offered an entire season of vaudeville bookings, will this season manage Hurtig and Seamon's comic players, an organization of sixty people, in a new musical extravaganza called *New York Town*, by Willard Holcomb and Mr. Haskell. In addition to his duties as manager Mr. Haskell will play a Chinese character bit in the play. The production will open at Rand's Opera House, Troy, N. Y., Thursday, Oct. 5, with Utica, Syracuse, Rochester, Philadelphia and New York to follow. Rehearsals are now in progress under the direction of the authors and Frank Hatch.

VAUDEVILLE IN BROOKLYN.

A bill of unusual merit was recorded at the Orpheum last week, offering Valerie Bergere in *Carmen* as the headliner. Other pleasing acts were Thomas J. Ryan and Mary Richmond, Ernest Hogan and his Memphis Students, Marcel's tableaux and sea-collects, Flanice Crane, Rice and Crane, Charles F. Simon, Al Lawrence, and the Tanakas. This week Herbert Kelsey and Elsie Shannon, Emma Carus, Empire City Quartette, Homer B. Mason and Marguerite Koeler, Ed. J. Reynolds, Peschhof Troupe, Mabel Adams, and Johnny and Wells.

At Hyde and Beaman's Charles Ross and Mabel Weston headed the bill in *Just Like a Woman*. The new act of the bill was *Kind*, and his act scored heavily; it will be revived later. Others were the Beane Quartette, Ward and Curran, John Birch, Ken, Welch and Melrose, Hoey and Lee, Lew Hawkins, and Folk and Trunk. This week's bill includes Elita Proctor Otis, Grand Opera Trio, Josie Sadler, The Reed Birds, Clifford and Burke, Burton and Brooks, Alf Grant, assisted by Ethel Hoag, and Juggling McNaught.

James J. Corbett was the feature of the bill at the Amphion, which included Leonard Grover, Jr., and company, Herman's dogs and cats, Julie Sadler, Elizabeth and company, James H. Cullen, Bates Musical Trio, and Delmore and Lee. This week Henry Lee, the Zancigs, Monroe, Mack and Lawrence, Goodman's dogs and cats, Lew Hawkins, Musical Toblins, Joseph Blank and Reunier and Gaudier. The Gotham offered *Fog* and Clark in their new act, *A Modern Jonah*, which scored a most satisfying hit and is one of the season's best novelties. Charles Burke and Grace La Rue, Al Lawrence, the genial cut-up; Rawson and Jane, Truss, Julian, Dixon, Rogers and Dixon, Hubert De Vaux, and Curtis and May. This week's bill includes Marie Dupont and company, Gillette's dogs, Fields and Ward, Mayme Remington and Buster Brownies, Mademoiselle Ant, Anna Hill, Hayman and Franklin, and the Rooney Sisters.

At Keeney's last week Radie Furman appeared in *Blanche Chesbrough Scott's* place. Others were Wood Brothers, Casino Comedy Four, De Vaux and De Vaux, Larline and Patterson, Four American Beauties, Meehan's dogs, and, as the feature, Corne Payton and Grace Fox in a sketch entitled *On Their Honeycomb*. This week Helen Bertram, Paul Barnes, Hamerlaid Sisters and Flower Girls, Wilona Shannon and George Backus, Orley and Randall, Caron and Parnum, and Young American Quintette.

GEORGE TERWILLIGER.



Photo White, N. Y.

MINNIE KAUFMANN.

The MINNIE presents this week a photograph of Minnie Kaufmann, the principal member of the Kaufmann troupe of women cyclists, who are now filling a long engagement at the New York Hippodrome, under the management of Thompson and Dundy. On the opening night of the season their success was so great that their time was immediately extended to cover a period of twenty weeks. They are the highest salaried artists in their line in the world, and this is not to be wondered at, as their performance is most extraordinary. The young women who comprise the troupe are all experts, and each one would be fully able to entertain an audience by herself. It may easily be seen, therefore, that their combined talents result in an act that for skill and daring would be very hard to equal. They are all trained athletes as well as finished cyclists, and perform many acrobatic feats on their wheels that would be impossible to those

who had not been put through the severe schooling that is given every finished gymnast in Europe. The immense stage of the Hippodrome is splendidly adapted for the proper showing of their work, and twice every day they acknowledge the applause of over 5,000 enthusiastic patrons. Minnie Kaufmann is the star of the troupe, and has won the enthusiastic praise of the press and public for her wonderful and artistic work. The picture of her that appears herewith speaks for itself and shows her in the act of accomplishing a feat that has never been attempted by any other performer. The unwieldy machine on which she sits so gracefully obeys her slightest wish, but it is only because of the nerves of steel that are possessed by Miss Kaufmann and the control she has of every muscle in her supple body that she is able to ride the bicycle in the position shown in the picture.

Phono-Bioscope. It is a combination of the moving picture machine and the phonograph, so arranged that the audience is supposed to hear the words of a song as it is being sung by the people posing for the pictures. It is reported to have scored a great success in Europe, but this success will never be duplicated here unless the idea is carried out better than it was last week. The phonograph was weak, and the pictures were not very interesting, so that the impression created was anything but favorable. Clarice Vance, whose appearance has changed completely, owing to the addition of many pounds of avoirdupois, sang several new songs with great success. "Marlar" was particularly well received, and her other selections were warmly endorsed. A new act called *Smyth's English Grand Opera Trio* was seen in a selection from *Il Trovatore*. The characters were Leonora, Manrico and Count De Luna. The selections from the opera were well chosen and carefully rendered by a clever trio of singers. The act made a pronounced hit, and there were several curtain calls at the finish. Their costumes were elaborate and tasteful, and the act was well staged. Frank Bush's stories made their accustomed laughing success. Snyder and Buckley made a big laughing hit in their musical comedy act. Charles Leonard Fletcher did his impersonations, including the Dickens characters, Charles Warner in *Drunk*, and a condensed version of the monologue *At the Telephone*. His

Reno, the Cottrells, Carre's animals, Marcelles the clown, and others entertained big crowds.

The Burlesque Houses.

DEWEY.—The Bowery Burlesquers, always a favorite organization, was the attraction here last week and entertained a series of large audiences. The burlesques are *Two Hot Knights* and *The Gay Modiste*, in which excellent work was done by Estelle Wild, Three Hickman Brothers, Carmencita D'Alcedore, Ben Jansen, Three Juggling Bannons, and Miller and Kresko. This week, European Sensation Burlesquers.

GOTHAM.—The Vanity Fair Company, Robert Manchester's popular organization, scored a big hit last week. The excellent olio embraced the Three Armstrongs, Reed and Shaw, Ward and Raymond, the Wandoodle Four and Conley and Collier. This week, City Sports.

LONDON.—The Alcazar Beauties, with Charles B. Ward, Sawtelle and Sears and others in the olio, scored heavily. This week, Avenue Girls.

MISER'S BOWERY.—The Imperial Burlesquers, including the Clipper Comedy Four, Crawford and Manning, and other clever people, drew good houses. This week, Watson's Oriental.

CIRCUS.—The New Majestics, under the direction of the Fred Irwin Amusement Company,

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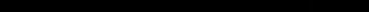
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(Continued from page 8.)



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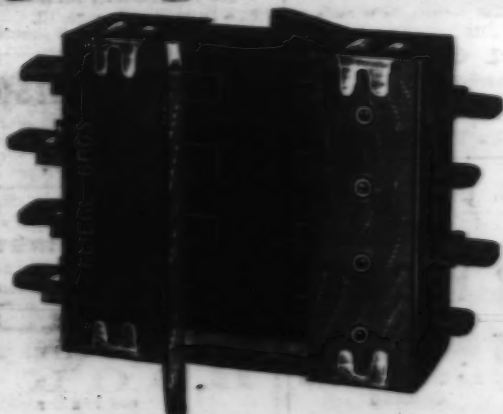
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(Signed) **ALBERT LAVELLE, Manager Ruined Lives Co.**

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